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Penal Code of California,
1915, Section 623.



81 September

NOISSSEUR

81 September

THE CONNOISSEUR

SEPTEMBER 1981 Vol. 208 No. 835 £2.00 \$6 USA

The State Rooms of Buckingham Palace

80th Birthday Issue 1901-1981

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80th Birthday Issue 1901-1981



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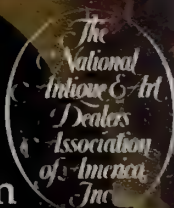
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Experts have compared this piece with work done by the best craftsmen of the Middle Ages and late Renaissance. It is unlikely that the world will see another creation of this kind by a modern craftsman.



Data: Over seven pounds (3.18 kilos) of 14K gold.
Over 100 diamonds, 250 sapphires, 100 emeralds, 120 rubies and numerous pearls.
Dimensions: 18" x 10" x 10".
Mr. Togel has spent over 7,500 hours over the past ten years on this magnificent creation.

Features: Working drawbridge (entire mechanism is made of gold). Most decorations done in multiples of seven.

1) Drawbridge and Name Plate Detail

2) Centre Piece Detail

3) Lion and Exotic at Base of Castle



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A pair of silver gilt dessert dishes by Benjamin Pyne, width 8½ inches, date William III, 1698. The engraved arms are those of Sir William Courtenay, Earl of Devon, 1618-1702.

Originally a set of four, the other pair being in the collection of the Victoria & Albert Museum.



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Gaston Bussiere

Les Nereides

46" x 35"

Signed and Dated 1927

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Represented in the Exhibition "Symbolism" held at
The Hayward Gallery, London, June-July 1972

14 Duke Street
St. James's
London SW1Y 6DB
Tel: 01-839 7693

25 Burlington Arcade
Piccadilly
London W1V 9AB
Tel: 01-779 0991

Ben Shahn



Love Sonnet: I Cry Your Mercy
Gouache on paper, 7 $\frac{3}{4}$ x 12 $\frac{3}{4}$ inches
Verso: John Keats' *Love Sonnet*, hand lettered

Voices and Visions

September 18 – October 31

Catalogue available
Essays by Dr. Kenneth Prescott,
Martha Fleischman, John Canaday,
Jacob Schulman

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ROY MILES



Sir Gerald Kelly PRA

Portrait of Celestino Del Pino of Trinidad

Painted in 1924, this portrait was one of the artist's most successful. It was exhibited at the Royal Academy in 1927 and at the Royal Academy in 1957. The painting is 112 x 144 cm. Signed 'G. Kelly 1924'.

Painting by Sir Gerald Kelly PRA
6 Duke Street, St. James's, London SW1

NOW ON VIEW
Telephone 01-230 1900

peter a. lipp



Nicolaes Berchem 1620 – 1683

"Southern Landscape", oil on canvas, 54.5 x 62 cm., signed lower left "Berchem".

Literature: Smith, Catalogue Raisonné. Hofstede de Groot, Vol. IX (1926), No. 239.

Exhibited in Royal Academy – London 1871, No. 394

Provenance: Auction Ch. Scarisbrick, 10th May 1861. Auction Earl of Dudley – London, 25th June 1892.

Gallery Larkin, London, Cat. 1892, No. 14. Hölscher-Stumpf Collection, Berlin, auction: Joh. Stumpf, Berlin, 5th May 1918, No. 88.

For sale from private owner. Expertise: Ellenßernt, Munich, March 1981.



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AGNEW



Sir Joshua Reynolds, P.R.A.

'Mrs Abington as "Miss Prue" in "Love for Love"'

Purchased by the Yale Center for British Art, Paul Mellon Collection in 1972.

This is one of the pictures illustrated in '*A Dealer's Record: Agnew's 1967-1981*,' a commemorative survey of our activities over the last fifteen years. With 44 colour plates, 137 black and white illustrations and 10 articles on individual works of art, it is published on September 1st by the Hutchinson group.

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period furniture, porcelains, marble
statuary, fine decorations.

EXHIBITION: Sept. 11, 13 & 14
SALE: Tuesday, Sept. 15th at 10 A.M.

October sales will include a rare Art Deco painting by
Rafael Delorme and unusual decorations and furniture.

FIREGILT BRONZE BUST.
HEIGHT 27" (68 cm)
signed J. Clésinger — Marmite, Pindar

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c. 1895
Founders: Thiebaut Freres.
Height: 90 cms.

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Historical description of
The Taking of Amsterdam by Jacob van Meervelt
c. 1663.

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c. 1820

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PREVIEW



CHARLES MARTIN POWELL

A Dutch state yacht and other sailing vessels on a calm estuary,
signed and dated 1822,
51cm by 69cm, one of a pair

Phillips London, Fine English Paintings, Tuesday 3rd November at 2.30 p.m.

September–November
1981

Members of the Society of Fine Art Auctioneers.

London, and a network of salerooms and offices throughout the United Kingdom, North America and Europe, providing an efficient auction service with fast disposal and settlement of single objects or complete estates. Our staff are able at all times to offer advice to prospective vendors and buyers on all aspects of Fine Art, including the importing and exporting of items. Our experienced teams of valuers are available worldwide to prepare inventories for Insurance, Capital Transfer Tax and other purposes, and can help and advise on disposal.

Forthcoming Sales at **Phillips** September, October & November, 198

PICTURES

Phillips Blenheim Street

Watercolours	1 Sept 11 am
Modern British Pictures	7 Sept 11 am
Prints	14 Sept 2 pm
19th & 20th Century Pictures	21 Sept 2.30 pm
Oil Paintings	28 Sept 2 pm
Watercolours	5 Oct 11 am
Prints	5 Oct 2 pm
Oil Paintings	12 Oct 2 pm
Watercolours	19 Oct 11 am
Old Master Paintings	26 Oct 11 am
Fine English Oils	3 Nov 2.30 pm
Watercolours	9 Nov 11 am
Prints	9 Nov 2 pm
Modern British Pictures	16 Nov 2 pm
Oil Paintings	23 Nov 2 pm

Phillips at Hepper House, Leeds

Oil Paintings and Watercolours	23 Sept 11 am
Yorkshire Watercolours	14 Oct 11 am

Phillips in Knowle

Paintings, Watercolours and Prints	2 Sept 11 am
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Phillips in Exeter

Oil Paintings, Watercolours and Prints	12 Nov 11 am
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Phillips & Brooks, Oxford

Oil Paintings, Watercolours and Prints	9 Oct 11 am
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Phillips & Jollys, Bath

Oil Paintings, Watercolours and Prints	14 Sept 11 am
Oil Paintings, Watercolours and Prints	26 Oct 11 am

Phillips in Edinburgh

Oil Paintings	4 Sept 11 am
Oil Paintings	2 Oct 11 am
Watercolours and Prints	30 Oct 11 am
Oil Paintings	6 Nov 11 am

Phillips in Glasgow

Paintings, Watercolours and Prints	17 Sept 11 am
Paintings, Watercolours and Prints	19 Nov 11 am

Phillips & Swetenhams, Chester

Paintings, Watercolours and Prints	30 Sept 11 am
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Phillips New York

Paintings	17 Sept 11 am
Louis Icart Prints, Drawings and Maxfield Parrish Prints and Ephemera	21 Sept 6 pm
American and European Paintings	26 Sept 2 pm
Western Art and Classic American Illustrators	20 Oct 2 pm
Old Master and Modern Prints	27 Oct 2 pm
Old Master Paintings	25 Nov 11 am

Phillips Toronto

Quebec Art (Montreal)	3 Sept 7 pm
Canadian & European Paintings	10 Sept 7 pm

FURNITURE, EASTERN CARPETS AND OBJECTS

Phillips Blenheim Street

Weekly Sales:

Monday 11 am

Antique Furniture, Rugs, China, Glass and Objects

Tuesday 11 am

Antique English and Continental Furniture, Eastern Carpets and Rugs, Bronzes and Works of Art

Phillips West 2

Weekly Sales:

Thursday 10 am

Antique and Modern Furniture, Porcelain and Works of Art

View: Wednesday 9 am 7 pm

Phillips Marylebone

Weekly Sales:

Friday 10 am

Antique and Modern Furniture, Porcelain and Objects

Picture also sold alternate Fridays at 12.30 pm

View: Thursday 9 am 4.30 pm

High quality, interesting, upright

and Glass. Prices

Phillips at Hepper House, Leeds

Antique & Victorian Furniture, Bronzes, Objets d'Art, Oriental Carpets and Rugs	30 Sept 11 am
Antique & Victorian Furniture, Bronzes, Objets d'Art, Oriental Carpets and Rugs	18 Nov 11 am

Phillips in Morley, Leeds

Sales of Victorian, Reproduction and good household furniture at regular intervals

Phillips in Knowle

Fine Furniture and Works of Art	16 Sept 11 am
The entire contents of New Hall, Sutton Coldfield	14, 15, 16 Oct
Fine Furniture and Works of Art	18 Nov 11 am

Phillips in Exeter

Antique and Fine Reproduction Furniture, Clocks, Works of Art and Eastern Rugs	17 Sept 11 am
Antique and Fine Reproduction Furniture, Clocks, Works of Art and Eastern Rugs	26 Nov 11 am

Phillips & Brooks, Oxford

Antique and Reproduction Furniture and Household Effects	1 Sept 11 am
Antique Furniture and Works of Art	11 Sept 11 am
Antique Furniture and Works of Art	9 Oct 11 am
Antique and Reproduction Furniture and Household Effects	13 Oct 11 am
Antique and Reproduction Furniture and Household Effects	3 Nov 11 am
Antique Furniture and Works of Art	6 Nov 11 am
Antique and Reproduction Furniture and Household Effects	24 Nov 11 am

Phillips & Jollys, Bath

Antique Furniture, Clocks, Works of Art, Rugs	7 Sept 11 am
Victorian Furniture and Effects	28 Sept 11 am
Antique Furniture, Clocks, Works of Art, Rugs	5 Oct 11 am
Victorian Furniture and Effects	26 Oct 11 am
Antique Furniture, Clocks, Works of Art, Rugs	2 Nov 11 am
Victorian Furniture and Effects	23 Nov 11 am

Phillips in Edinburgh

Weekly Sales:

Thursday 11 am

Good Furniture and Household Effects

Antique Furniture, Rugs, Clocks, Miniatures and Objets d'Art

Antique Furniture and Pianofortes

Antique Furniture and Pianofortes

27 Nov 11 am

Phillips in Glasgow

Weekly Sales:

Tuesday 11 am

Good Furniture and Household Effects

Antique Furniture, Objets d'Art

Modern furniture

Antique Furniture, Objets d'Art

Modern Furniture

Antique Furniture, Objets d'Art

Modern Furniture

26 Nov 11 am

Phillips & Swetenhams, Chester

Antique Furniture	11 Sept 11 am
Antique Furniture	16 Oct 11 am
Antique Furniture and Rugs	13 Nov 11 am

Phillips New York

Furniture and Decorations	17 Sept 11 am
Good Furniture, Decorations and Oriental Works of Art	5 Oct 11 am

American and European Furniture and Decorations

12 Nov 11 am

American and European Furniture and Decorations

24 Sept 2 pm

Phillips Toronto

Furniture, Bronzes and Rugs

The fine contents of 181 Bond Street

W. Davies

Furniture and Oriental Rugs

23 & 24 Sept 7 pm

6 Oct

26 Nov 7 pm

CERAMICS

Phillips Blenheim Street

Weekly Sales:

Wednesday 11 am

English and Continental Ceramics and Glass

alternating with Chinese and Japanese Ceramics and Works of Art

Phillips at Hepper House, Leeds

English and Continental Ceramics and Glass	8 Oct 11 am
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Phillips in Knowle

Pottery, Porcelain and Glassware	7 Oct 11 am
Pottery, Porcelain and Glassware	25 Nov 11 am

Phillips in Exeter

Porcelain, China and Glass	15 Oct 11 am
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Phillips & Jollys, Bath

European and Oriental Ceramics, Works of Art and Glass	21 Sept 11 am
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Phillips in Edinburgh

British and Continental Ceramics	11 Sept 11 am
Oriental Ceramics and Works of Art	9 Oct 11 am
British and Continental Ceramics	14 Nov 11 am

Phillips & Swetenhams, Chester

Ceramics	11 Sept 11 am
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Phillips New York

Oriental Works of Art	5 Oct 11 am
European Ceramics and Wedgwood	16 Oct 2 pm
Oriental Works of Art	8 Nov 2 pm

Phillips Toronto

European Ceramics and Glass	23 & 24 Sept 7 pm
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SILVER, PLATE AND JEWELLERY

Phillips Blenheim Street

Weekly Sales:

Friday 11 am

Antique Silver and Plated Ware

Antique and Modern Jewellery

8 Sept 1.30 pm

Fine Jewels

22 Sept 1.30 pm

Antique and Modern Jewellery

13 Oct 1.30 pm

Fine Jewels

27 Oct 1.30 pm

Antique and Modern Jewellery

3 Nov 1.30 pm

Fine Jewels

17 Nov 1.30 pm

Phillips at Hepper House, Leeds

Silver and Jewellery

9 Sept 11 am

Silver and Jewellery

4 Nov 11 am

Phillips in Knowle

Silver, Plate and Jewellery

23 Sept 11 am

Phillips in Exeter

Antique and Modern Silver, Silver Plate and Jewellery

1 Oct 11 am

Phillips & Brooks, Oxford

Silver and Jewellery

11 Sept 11 am

Phillips & Jollys, Bath

Silver, Jewellery and Plate

12 Oct 11 am

Silver, Jewellery and Plate

30 Nov 11 am

Phillips in Edinburgh

Silver and Plate

21 Sept 11 am

Jewellery

8 Oct 11 am

Scottish Silver

16 Oct 11 am

Silver and Plate

23 Oct 11 am

Silver and Plate

20 Nov 11 am

Phillips in Glasgow

Silver and Plate

3 Sept 11 am

Jewellery

8 Oct 11 am

Silver and Plate

5 Nov 11 am

Phillips & Swetenhams, Chester

Silver, Plate and Jewellery

16 Oct 11 am

Phillips New York

Antique and Modern Jewellery

17 Sept 2 pm

Fine Silver, Watches and Objects of Vertu and Russian Works of Art

6 Oct 2 pm

Fine Jewellery

21 Oct 6 pm

Fine Jewellery

17 Nov 2 pm

Phillips Toronto

Silver and Jewellery

17 Sept 7 pm

Silver and Jewellery

12 Nov 7 pm

the Jewels and Prints included in the week of sales commencing 15 November		30 Oct 2 pm	Scientific Instruments and Barometers	28 Oct 11 am
DINS				
ending & Co.			Phillips New York	
English and Foreign Coins	9 Sept 10 am	22 Oct 7 pm	Scientific Instruments	25 Sept 2 pm
the Pridmore Collection	21 and 22 Sept 10.30 am each day		Phillips Toronto	
English and Foreign Coins	7 Oct (see Press for times)	6 Oct 2 pm	Clocks, Barometers and Scientific Instruments	29 Oct 7 pm
Medals	28 Oct	24 Nov 2 pm		
English and Foreign Coins	11 Nov		FURS	
Medals	18 Nov	28 Oct 11 am	Phillips Blenheim Street	3 Sept 11 am
English and Foreign Coins	25 Nov		Furs	
English and Foreign Coins	9 Dec	29 Oct 7 pm	Phillips Glasgow	
			Furs	11 Nov 11 am
Phillips at Hepper House, Leeds				
Ins	4 Nov 11 am		MUSICAL INSTRUMENTS	
Phillips Edinburgh			Phillips Blenheim Street	
Ins, Medals, Medallions	23 Sept 11 am		Musical Instruments	10 Sept 11 am
Ins, Medals, Medallions	25 Nov 11 am		Musical Instruments	15 Oct 11 am
			Musical Instruments	19 Nov 11 am
Phillips New York				
Antient and Foreign Coins	18 Sept 2 pm	20 Oct 12 noon	Phillips New York	
			Musical Instruments	22 Oct 11 am
CAMPS				
Phillips Blenheim Street			COLLECTORS' SALES	
Weekly Sales:		15 Sept 2 pm	Phillips Blenheim Street	
Thursday 11 am			Lead Soldiers and Figures	2 Sept 12 noon
Postage Stamps		3 Sept 7 pm	Sporting Items	9 Sept 12 noon
Philophty and Paper Money	15 Oct 2 pm	25 Nov 7 pm	Dolls and Dolls' Houses	23 Sept 12 noon
Special sale of Asian Stamps in Tokyo on 11 October			Pot Lids, Fairings, Goss and Commemorative China	30 Sept 12 noon
			Toys and Models	7 Oct 12 noon
Phillips Glasgow			Collectors' Items including phonographs, domestic and office machinery, Firemarks, Automobilia, Baxter Prints & Stevengraphs	14 Oct 12 noon
Postage Stamps	23 Sept 11 am	30 Sept 2 pm	Pot Lids and Ware	21 Oct 12 noon
Postage Stamps	25 Nov 11 am	11 Nov 2 pm	Photographia	28 Oct 12 noon
			Lead Soldiers and Figures	4 Nov 12 noon
Phillips Geneva			Post and Cigarette Cards	11 Nov 12 noon
One European Postage Stamps included in the week of sales commencing 15 November		8 Oct 11 am	Pot Lids, Fairings, Goss and Commemorative China	25 Nov 12 noon
		26 Nov 11 am		
Phillips New York			Phillips in Morley, Leeds	
S. and Foreign Stamps	21 Sept 3 pm		Toys, Costumes, Guns, Weapons, Militaria and Musical Instruments	21 Oct 11 am
S. and Foreign Stamps	23 Nov 4 pm			
BOOKS, MAPS AND MANUSCRIPTS			Phillips in Knowle	
Phillips Blenheim Street			Collectors' Items	11 Nov 11 am
Books, Atlases and Maps	10 Sept 1.30 pm		Phillips in Exeter	
Books, Atlases, Maps and Manuscripts	1 Oct 1.30 pm	24 Sept 11 am	Early Toys, Dolls and other Collectors' Items	3 Sept 11 am
Books, Atlases and Maps	29 Oct 1.30 pm		Sporting Items	29 Oct 11 am
Books, Atlases and Maps	19 Nov 1.30 pm	29 Oct 11 am	Phillips & Brooks, Oxford	
			Collectors' Items	19 Oct 11 am
Phillips at Hepper House, Leeds			Phillips & Jollys, Bath	
Books, Maps and Prints	17 Sept 11 am	30 Sept 11 am	Collectors' Items, Bygones, Toys and Costumes	30 Oct 11 am
Books, Maps and Prints	26 Nov 11 am		Phillips Edinburgh	
			Militaria and Sporting Goods	14 Oct 11 am
Phillips in Morley, Leeds			Phillips Glasgow	
Books: The Property of Miss Lucy Booth	1 Oct 11 am	12 Sept 1 pm	Collectors' Items, Toys, Models	22 Oct 11 am
		21 Nov 2 pm		
Phillips in Knowle			Phillips New York	
Books	14 Oct 11 am	29 Oct 7 pm	Disneyana	5 Oct 2 pm
			Lead Soldiers and Military Miniatures	17 Oct 12 noon
Phillips in Exeter			The Nude in Photography and Fashion Photography	11 Nov 2 pm and 6 pm
Collectors' Items and Books	3 Sept 11 am	16 Sept 2 pm		
Phillips & Brooks, Oxford		11 Nov 2 pm	Phillips Toronto	
Books and Manuscripts	17 Sept 11 am		Sporting Memorabilia	28 Oct 7 pm
Phillips Edinburgh				
Books, Maps and Manuscripts	16 Sept 11 am			
Books, Maps and Manuscripts	21 Oct 11 am			
Books, Maps and Manuscripts	18 Nov 11 am			
Phillips in Glasgow				
Books	30 Sept 11 am			

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In association with Garrod Turner, Garrod Turner's Rooms, 10, Nicholas Street, Ipswich IP1 1TP. Tel: 0473 54664.

Phillips inc. Brooks, 39 Park End Street, Oxford OX1 1JD. Tel: 0865 725524.

Phillips & Jollys of Bath Auction Rooms, 1 Old King Street, Bath BA1 1DD. Tel: 0225 310609 or 310709.

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GOOD CLOCKS AND WATCHES

Tuesday 6th October at 2 p.m.



James Cox, London, a good
tortoiseshell and ormolu mounted
¼ striking automaton clock, 46cm. high

Viewing: Friday 9 a.m.-4.30 p.m.
Saturday 9 a.m.-12 noon (clocks only)
Monday 9 a.m.-4.30 p.m.

Illustrated Catalogue £2.25 by post

For further information please contact Phillip Belcher
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ENGLISH AND CONTINENTAL FURNITURE, ORIENTAL CARPETS AND WORKS OF ART

Tuesday 17th November at 11 a.m.

Viewing: Friday 9 a.m.-4.30 p.m.
Saturday 9 a.m.-12 noon
Monday 9 a.m.-4 p.m.

Illustrated Catalogue £1.75 by post

A fine George II mahogany and
parcel gilt dressing and writing
cabinet



For further information please contact James Pettifer
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Phillips London

EARLY ENGLISH SPOONS

Friday 30th October at 11 a.m.

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £4.50 by post

A collection of 80 early Pewter and
tinned spoons will be offered on Friday
and October as part of the Fine Silver and
Plate Sale

For further information please contact the
Silver Department (01) 629 6602 Ext 218

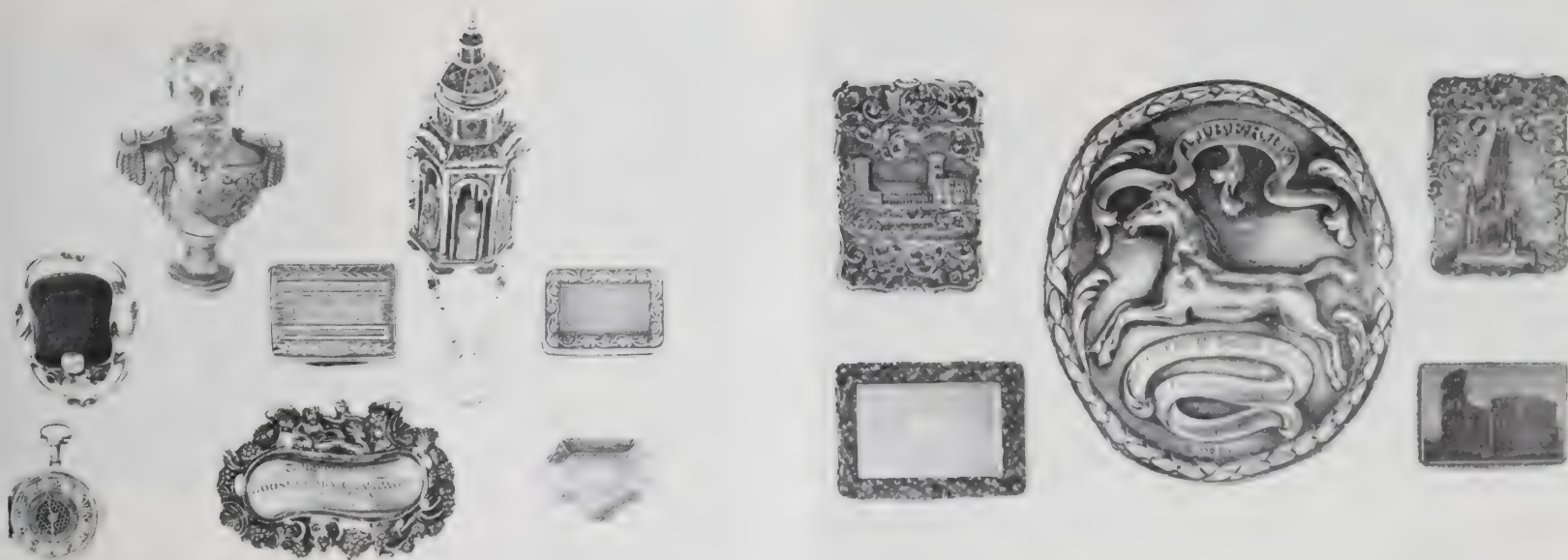


A selection of 16th, 17th and 18th Century Spoons from a private collection

SILVER BOXES AND MISCELLANEOUS COLLECTORS' ITEMS

including a large collection of vesta cases

Friday 18th September at 11 a.m.



A selection of items to be included in this sale

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £2.75 by post

For further information please contact the Silver Department Ext 241

Phillips London

FINE SILVER AND PLATE

Friday 2nd October at 11 a.m.



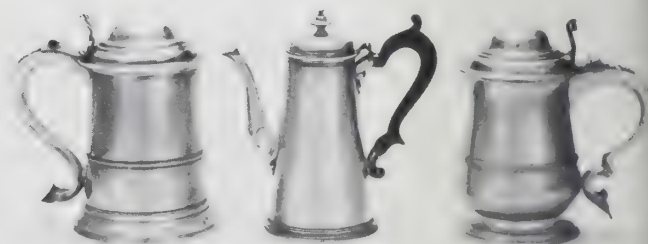
An unusual dish on four nude female supports
by Omar Ramsden, 1935



A George III cake basket by Emes & Barnard, 1809



A fine pair of George II Scottish double lipped
sauceboats by Benjamin Coots, Edinburgh, 1751



A George III Provincial tankard by Langlands &
Robertson, Newcastle, 1784, a George II coffee pot
by Gabriel Sleath, 1732, and a George II tankard
by Fuller White, 1756



A fine mid-17th Century German beaker by Paul
Frensell, Hildesheim, 1649, and a pair of
18th Century German candlesticks by
Hans Jacob Baur (IV), Augsburg, 1763/5



Two Old Sheffield argyles and an early Victorian
Irish argyle (right) by Robert Smith, Dublin, 1837

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £3 by post

For further information please contact the Silver Department Ext 218

Phillips London

ART NOUVEAU, DECORATIVE ARTS AND STUDIO CERAMICS

Thursday 24th September at 11 a.m.

Including: Cameo Glass, Lalique, Metalwares
and Silver, Jewellery, Bronzes and Sculpture,
Furniture, Pictures, Continental and British
Ceramics and Royal Doulton

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £2 by post

For further information please contact
Keith Baker (01) 629 6602 Ext 233

A Gallé Cameo Glass
Table Lamp, the
yellow body overlaid
with ruby glass and
acid etched with
magnolia, 52cm. high

A Tiffany Studios
Gilt Bronze and Shell
Table Lamp,
33cm. high

ORIENTAL AND EUROPEAN TEXTILES, COSTUME AND LACE

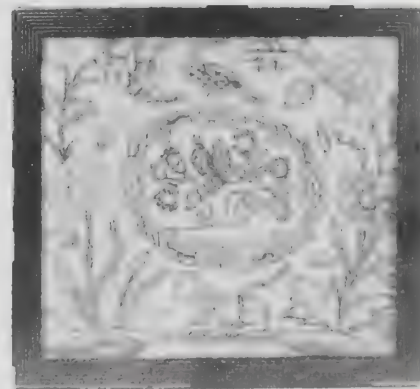
Thursday 8th October at 11 a.m. and 2 p.m.



A 19th Century
needlework Sampler,
34cm. high



A 19th Century Japanese Wall Hanging,
2.60m. by 1.70m.



A 17th Century
embroidered Picture,
22cm. square

Including good Embroideries, Samplers and Wall Hangings, Period Costume and Lace

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £1.30 by post

For further information please contact Anne-Marie Benson (01) 629 6602 Ext 230

Phillips London

PIANOS

Friday 25th September at 12.30 p.m.



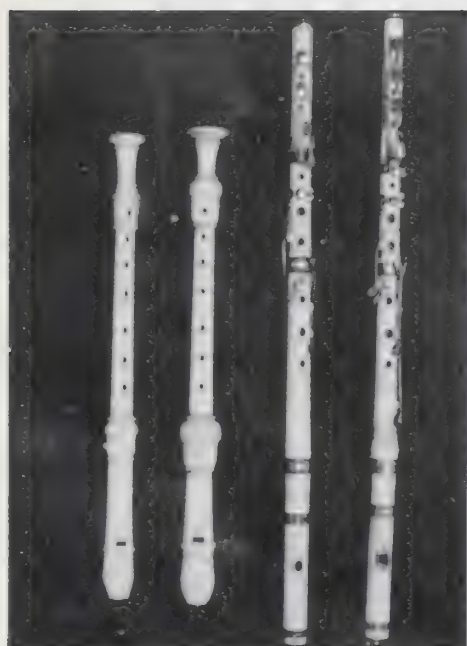
A white-painted Grand Piano, made by Charles H. Challen of London in 1935, to commemorate the Silver Jubilee of King George V. Recorded as the world's largest piano, it weighs 1 ¼ tons and measures 11ft. 8in in length

To be included in the first of a series of regular sales of fine pianos to be held at:
Phillips Marylebone
Hayes Place
London NW1 6UA

For further information please contact
Bill Quayle (01) 221 5303

MUSICAL INSTRUMENTS

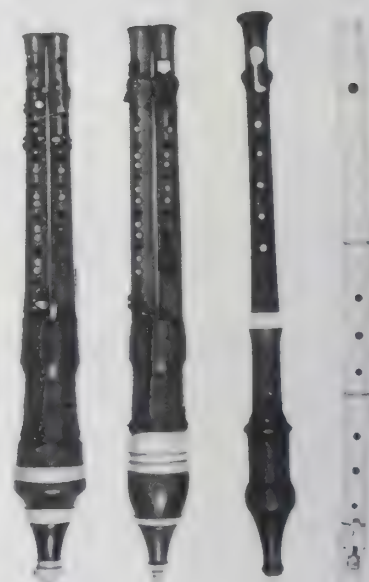
Thursday 10th September at 11 a.m.



Rare 18th and 19th Century
Flutes and Recorders



Early 19th Century Key Bugles



Early 19th Century Flageolets
and an 18th Century Flute

Including early and antique Brass and Woodwind, a Serpent, an Ophicleide, a 17th Century Hurdy Gurdy, several fine 18th Century Citterns, fine Violins, Violas, Violoncellos, rare gold-mounted Bows by Francois Tourte, Louis Tourte, Victor Fétique, James Tubbs, W. E. Hill & Sons and other makers, rare Reference Books

Viewing: Two days prior 9 a.m.-4.30 p.m.

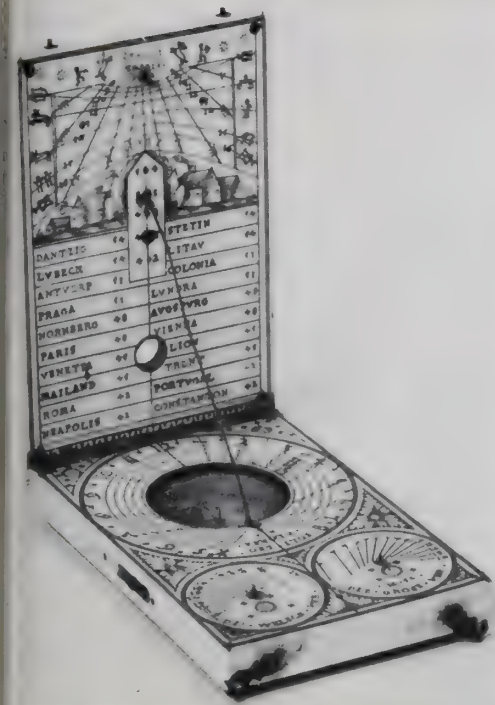
Illustrated Catalogue £2 by post

For further information please contact Edward Stollar (01) 629 6602 Ext 227

Phillips London

SCIENTIFIC INSTRUMENTS

Wednesday 16th September at 2 p.m.



17th Century ivory diptych Sundial
bearing the fleur-de-lys trademark of
Leonhardt Mire of Nurnberg, dated 1650

Right:
A 17th Century
brass and silver
Universal Pocket Sundial
by Pierre Norry
à Gisors dated
1644



Viewing: Two days prior 9 a.m.-4.30 p.m. and the morning of sale until 12 noon

Illustrated Catalogue £1.50 by post

For further information please contact Christopher Hawkings (01) 629 6602 Ext 322

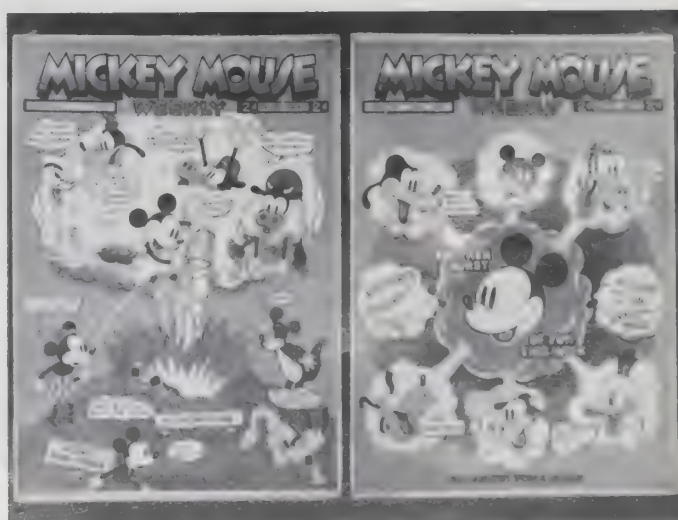
To be held at the Collectors' Centre:

TOYS

Wednesday 7th October at 12 noon



Dinky toys, a trade box of six Chrysler Airflow Saloons,
1932 series, unusual in this condition



Two original paste-ups for the cover of
Mickey Mouse Weekly, 1937

Viewing: Tuesday 9 a.m.-7 p.m. and the morning of sale until 11 a.m.

Illustrated Catalogue £1.25 by post

Forthcoming specialist sales: Lead Soldiers and Figures, Wednesday 4th November
Railways and Railwayana, Wednesday 9th December

For further information please contact David M. Borthwick (01) 629 6602 Ext 333

MODERN BRITISH PICTURES, DRAWINGS AND SCULPTURE

Monday 16th November at 2 p.m.



Viewing: Thursday 9 a.m.-5 p.m.,
Friday 9 a.m.-5 p.m. Saturday 9 a.m.-12 noon
Morning of sale until 10.30 a.m.

Illustrated Catalogue £2 by post

For further information please contact
James James-Crook (01) 629 6602 Ext 212

Anne Redpath, R.S.A., A.R.A., A.R.W.S.
Oil on panel, signed, 51cm. by 61cm.

PRINTS

Monday 14th September at 2 p.m.



Antonio Canal, Il Caneletto
THE PORTICO WITH THE LANTERN
Etching, second state of three, 30.4cm. by 43.4cm.

Viewing: Friday 9 a.m.-5 p.m.
Saturday 9 a.m.-12 noon
Morning of sale until 10.30 a.m.

Illustrated Catalogue £2.27 by post

For further information please contact
Elizabeth Harvey-Lee (01) 629 6602 Ext 212



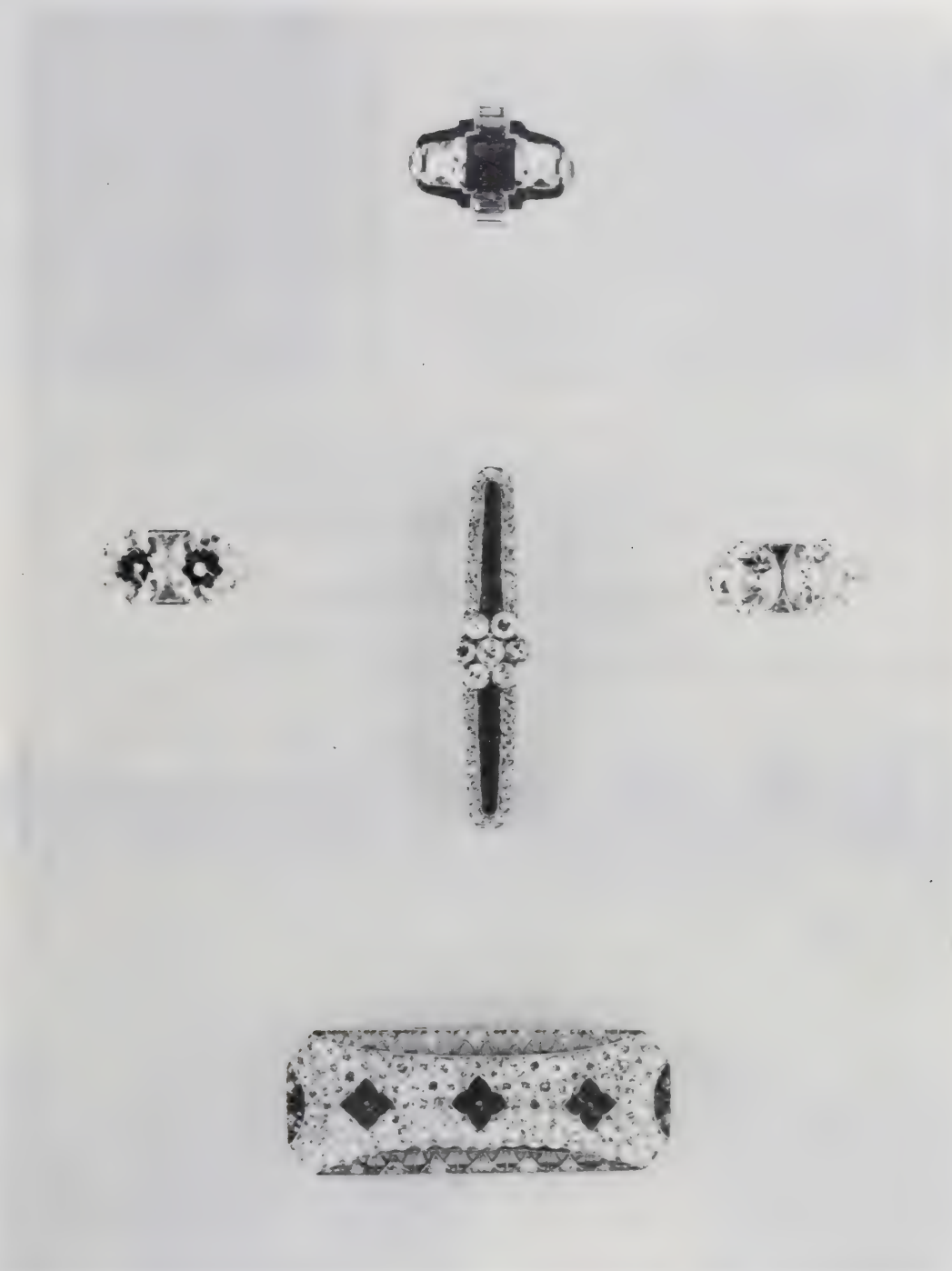
Christopher Richard
Wynne Nevinson
NEW YORK LIGHTS, 1928
Lithograph, signed in pencil,
50.3cm. by 30.5cm.

Including Old Master and Modern Prints by Goltzius, Tiepolo,
Borein, Boyd, Icart, John, Picasso, Shannon, Whistler and
others, Sporting, Topographical, Eighteenth Century and
other Decorative Prints

Phillips London

IMPORTANT JEWELS

Tuesday 22nd September at 1.30 p.m.



Top: An Art Deco emerald, diamond and sapphire Ring

Centre left: An Edwardian two stone diamond Ring with triangular diamonds between

Centre: A diamond and calibré ruby lozenge Brooch

Centre right: An Edwardian two stone diamond Ring

Bottom: A pretty pavé set diamond and sapphire panel Brooch

Including: A fine sapphire and diamond Victorian Bangle, a sapphire and diamond three stone Ring, a pearl and diamond Choker, a ruby and diamond Bracelet, a diamond and blue enamel Automaton Brooch and other good antique and later items

Viewing: Friday 9 a.m.-4.30 p.m., Monday 9 a.m.-4.30 p.m.

Illustrated Catalogue £2.75 by post

For further information please contact Peter Beaumont or John Benjamin (01) 629 6602 Ext 240

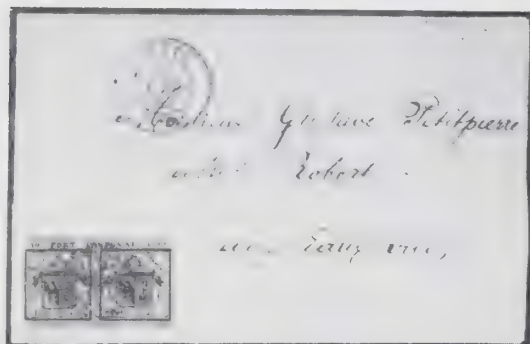
Phillips Geneva

POSTAGE STAMPS

Included in our week of sales commencing 15th November

This auction is devoted to European stamps, especially classic issues of Switzerland and France, and more modern issues of Liechtenstein

'Double Geneva'



France 1936 50F Airmail

Geneva's first adhesive postage stamp appeared in October 1843. Called the 'Double Geneva', it consisted of two five centimes stamps joined at the top by a label. The half stamp covered local service, while the complete double stamp covered postage elsewhere within the canton. The stamps were unpopular because it was considered an insult to prepay a letter, and it was only when they were reduced in price from 10c to 8c that sales progressed. Today examples are rare, especially used on original envelopes

Illustrated Catalogue £1.20 by post

For further information please contact David Boyd in London (01) 629 6602 Ext 219

Phillips Edinburgh

SCOTTISH SILVER

Friday 16th October
at 11 a.m.



On View:
Glasgow
12th and 13th October
9 a.m.-4.30 p.m.
Edinburgh
14th and 15th October
9 a.m.-4.30 p.m.

Illustrated Catalogue £2.50 by post

For further information contact
Derek Graham (031) 225 2266

A rare Robert Burns documentary silver mounted snuff mull, inscribed 'Presented to Robert Burns, Dumfries, Jan. 17, 1796, Globe Tavern'

ARMS, MILITARIA & SPORTING GOODS

Wednesday 14th October at 11a.m



A Glasgow Yeomanry Cavalry uniform, and finely engraved presentation sword in silver scabbard

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £1 by post

For further information please contact
Ian Cadzow (031) 225 2266

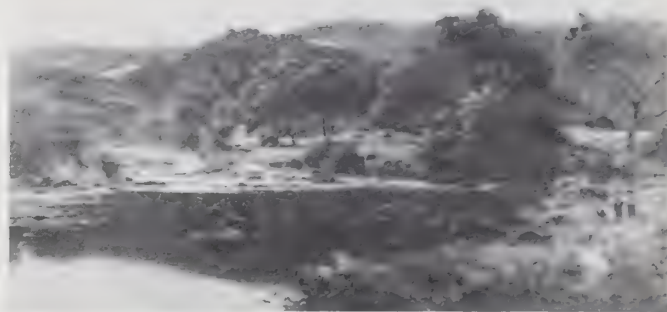
Phillips Edinburgh

FINE OIL PAINTINGS

Friday 4th September at 11 a.m.



J. M. W. Turner, 'Un Coup Difficile', signed and dated '87, 64cm. by 83cm.



Benjamin Williams Leader, 'Fine Autumn Day, N. Wales', signed and dated 1886, 60cm. by 100cm.

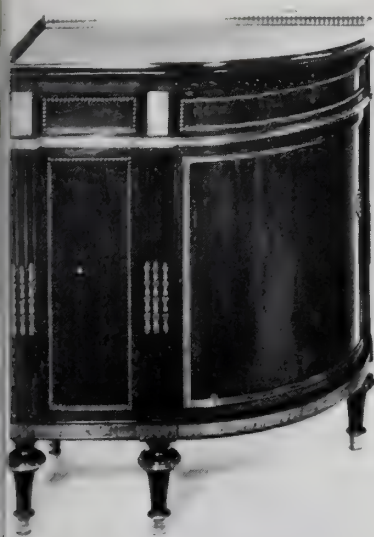
Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £1.75 by post

For further information please contact Nicholas Curnow (031) 225 2266

FINE FURNITURE, RUGS, CLOCKS, MINIATURES AND OBJETS D'ART

Friday 25th September at 11 a.m.



A fine pair of late 18th Century French mahogany commodes stamped 'Lacroix'



A fine 18th Century Swedish parquetry commode mounted in gilt metal

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £2 by post

For further information please contact Paul Roberts, (031) 225 2266

Phillips Knowle

in conjunction with



The Entire Contents of
NEW HALL
Sutton Coldfield, Warwicks

on Wednesday 14th, Thursday 15th and
Friday 16th October

by direction of the Executors of Sir Alfred Owen

Including Books, Paintings, Furniture and Furnishings,
Staffordshire Figures and General Household Effects

Viewing: Saturday 10th October and Monday 12th October

Illustrated Catalogue available

For further information please contact the Joint Auctioneers:
Phillips in Knowle Edwards, Bigwood and Bewlay
The Old House The Old School
Station Road Tiddington
Knowle Stratford-Upon-Avon CV37 7AW
Solihull Tel: 0789-69415
W. Midlands B93 0HT 78 Colmore Row
Tel: 056 45 6151 Birmingham B3 2HG
 Tel: (021) 236 8477

Phillips Norwich



Thomas Smythe, *Returning Home in Winter*, signed and inscribed Ipswich, 51cm. by 76cm. To be included in a sale of 19th and 20th Century Pictures in London on 21st September, by arrangement with our Norwich office.

Our local representatives are pleased to receive items of a similar nature for sale in London, and are available at all times to offer advice on the sale and purchase of works of art, and undertake valuations for Insurance and Probate

For further information please contact
Stephen Kaye or Nicholas Sibley
(0603) 616426

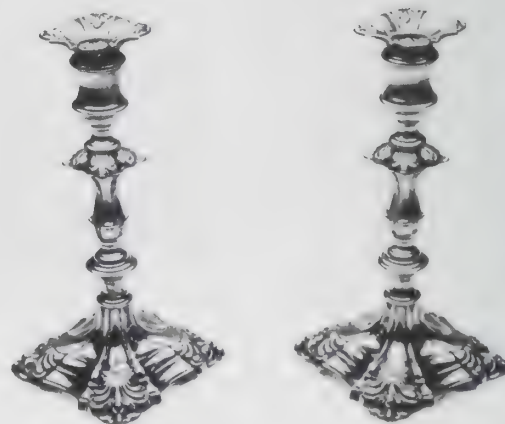
Phillips Oxford & BROOKS

ANTIQUe AND MODERN SILVER, PLATE AND JEWELLERY

Friday 11th September at 11 a.m.



A Norwegian Beaker by Schweder Meyer
of Bergen, circa 1750, 7.5cm. high, 3 1/2 ozs.



A pair of George III style Candlesticks,
Birmingham, 1844, 24cm. high (loaded)

Viewing: Two days prior 9 a.m.-4.30 p.m. and morning of sale

Illustrated Catalogue available

For further information please contact Paul Viney (0865) 723524

Phillips Chester & SWETENHAMS

FINE SILVER, PLATE AND JEWELLERY

Friday 16th October at 11 a.m.



A 19th Century
embossed silver Dish
in the 17th Century
North Continental
taste, 67cm.

Viewing: Day prior

Illustrated Catalogue available

For further information please contact
Robert Gowland (0244) 313936

FINE OIL PAINTINGS AND WATERCOLOURS

Wednesday 30th September at 11 a.m.



John Bagnold Burgess,
'Pensive Moment'

Viewing: Day prior

*Illustrated Catalogue
available*

For further information please contact
John Dabney (0244) 313936

Phillips Exeter

ANTIQUE FURNITURE, WORKS OF ART, CLOCKS AND EASTERN CARPETS

Thursday 17th September at 11 a.m.



Left: A Chippendale style mahogany Wine Cooler
Centre: A George II style Irish Armchair
Right: A Georgian mahogany Washstand

Viewing: Day prior

Illustrated Catalogue £1 by post

For further information please contact
Richard Madley (0392) 39025/6



A good quality
19th Century
satinwood inlaid
Display Cabinet,
92cm. wide

SPORTING ITEMS

Thursday 29th October at 11 a.m.

To include Sporting Guns, Fishing Tackle and sports related items

Entries for this sale will be accepted until 15th October

For further information please contact Anthony Eldred (0392) 39025/6

Phillips Bath & JOLLYS

OIL PAINTINGS, WATERCOLOURS & PRINTS

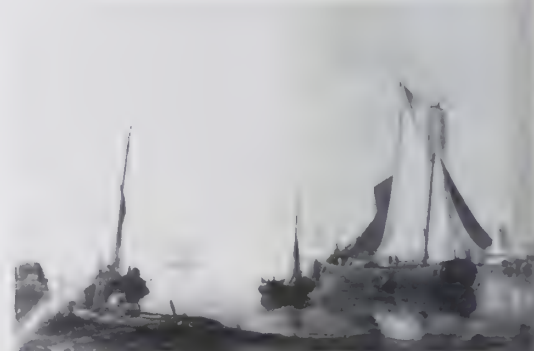
Monday 14th September at 11 a.m.



Attrib. Frans Francken the Younger,
 'Render unto Caesar', Christ and the
 Elders disputing the payment of
 Tribute Money, oil on panel,
 41.5cm. by 56cm.



Jan Miense Molenaer,
 'The Suitors', oil on panel,
 traces of a signature,
 23.5cm. by 21cm.



Hermanus Koekkoek Snr.,
 An Estuary Scene, signed and dated
 1840, oil on canvas, 68cm. by 92.5cm.

Viewing: Friday 10 a.m.-6 p.m.

Illustrated Catalogue £1.25 by post

For further information please contact Christopher Overton (0225) 310609

Phillips Leeds

SELECTED YORKSHIRE WATERCOLOURS

Wednesday 14th October at 11 a.m.



W. H. Pike, The South Promenade, Scarborough,
 the Spa and the Grand Hotel beyond, watercolour,
 38.5cm. by 53cm.

Viewing: Day prior 10 a.m.-4 p.m.

Illustrated Catalogue available

For further information please contact
 Victoria Ferrand (0532) 448011

ART NOUVEAU, ART DECO ANTIQUE FURNITURE AND ORIENTAL RUGS

Wednesday 30th September at 11 a.m.



G. Riviere, a green patinated
 bronze figure of an unclad
 Egyptianesque girl wearing
 a plumed turban, standing
 on one leg, one hand
 outstretched, the other
 cupping a marble ball,
 marked on the brass star
 plinth Guiraud Riviere,
 Bronze, Etling, Paris, on a
 low marble base, 62cm. high

Viewing: Day prior 10 a.m.-4 p.m.

Illustrated Catalogue available

For further information please contact
 Jonathan Butterfield (0532) 448011

Phillips London

IMPORTANT JEWELS

Tuesday 22nd September at 1.30 p.m.

Viewing: Friday 9 a.m.-4.30 p.m.
Monday 9 a.m.-4.30 p.m.
Morning of sale until 11.30 a.m.

Illustrated Catalogue £2.75 by post

For further information please contact Peter Beaumont or John Benjamin (01) 629 6602 Ext 240

Top: A good solitaire diamond ring weighing approximately 4.3cts.

Centre: A pair of fine diamond pendant earrings, the large brilliants suspended from bow tops

Bottom: A large solitaire diamond ring, the brilliant weighing approximately 8.1cts.



FINE 19th AND 20th CENTURY PICTURES

Monday 21st September at 2.30 p.m.



WILLIAM BROMLEY

'Carriage to the Ball',
painted and dated '40 indistinctly,
111.5cm. by 111.5cm.

Viewing: Thursday 9 a.m.-5 p.m.
Friday 9 a.m.-5 p.m.
Saturday 9 a.m.-12 noon
Morning of Sale until 12 noon

Illustrated Catalogue £4.50 by post

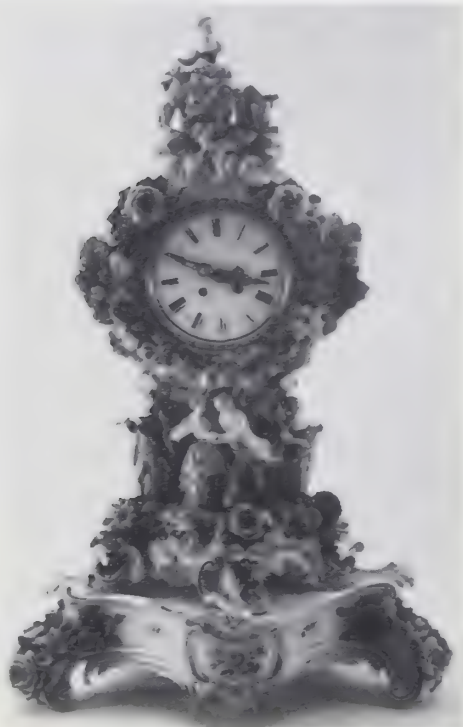
For further information please contact
Nicholas Wadham (01) 629 6602 Ext 211

Phillips Toronto

Ward-Price

EUROPEAN CERAMICS AND GLASS

Wednesday 23rd September at 7 p.m.



Meissen Clock Case and Stand,
last quarter of the 19th Century,
75.5cm. high

FURNITURE AND RUGS

Thursday 24th September at 7 p.m.



A fine Isphahan Carpet, approx. 600cm. by 430cm.

Viewing: Monday 10 a.m.-7 p.m., Tuesday 10 a.m.-7 p.m.

Illustrated Catalogue (includes both sales) \$6 by post

For further information please contact Kent Browne (416) 923 9876

FINE NORTH AMERICAN AND EUROPEAN PAINTINGS

Thursday 10th September at 7 p.m.



Alfred Worsley Holdstock (1820-1901)
Chelsea School House, watercolour,
22cm. by 32cm.

Viewing: Wednesday 10 a.m.- 7 p.m.
Morning of sale until 1 p.m.

Illustrated Catalogue \$6 by post

For further information please contact
Christopher Edmonson or Jack Kerr-Wilson
(416) 923 9876

The Fine Contents of 241 BROAD STREET West Dunville, Ontario

(81 miles from Toronto)

Together with the house and property

To be sold on the Premises

Tuesday 6th October

Viewing: Saturday 3rd, Sunday 4th and
Monday 5th October

*Illustrated Catalogue \$6 by post
(entrance by catalogue only)*

For further information please contact
Kent Browne (416) 923 9876

Phillips New York (867)

FINE SILVER, WATCHES, OBJECTS OF VERTU AND RUSSIAN WORKS OF ART

Tuesday 6th October at 2 p.m.



Set of six William IV Dinner Plates,
London, 1833, by Robert Garrard II
Engraved with the armorials of the
7th Duke of Beaufort

Viewing: Saturday 10 a.m.-5 p.m.
Sunday 12 noon-5 p.m.
Monday 10 a.m.-5 p.m.

Illustrated Catalogue \$10 by overseas post

For further information please contact Christopher Hartop (212) 570 4838

ORIENTAL WORKS OF ART

Sunday 8th November at 2 p.m.



Japanese ivory and lacquer
Cabinet, circa 1850

Including Indian, Chinese and Japanese
Decorative Paintings,
Porcelain and Furniture



Famille rose Mandarin decorated Punch Bowl

Illustrated Catalogue \$10 by overseas post

For further information please contact Nicholas Dawes (212) 570 4830

Phillips New York (867)

FINE LALIQUE GLASS, ART NOUVEAU, ART DECO AND STUDIO CERAMICS

Saturday 12th September at 1 p.m.

Viewing: Tuesday 10 a.m.-5 p.m.
Wednesday 10 a.m.-5 p.m.
Thursday 10 a.m.-7 p.m.
Friday 10 a.m.-2 p.m.

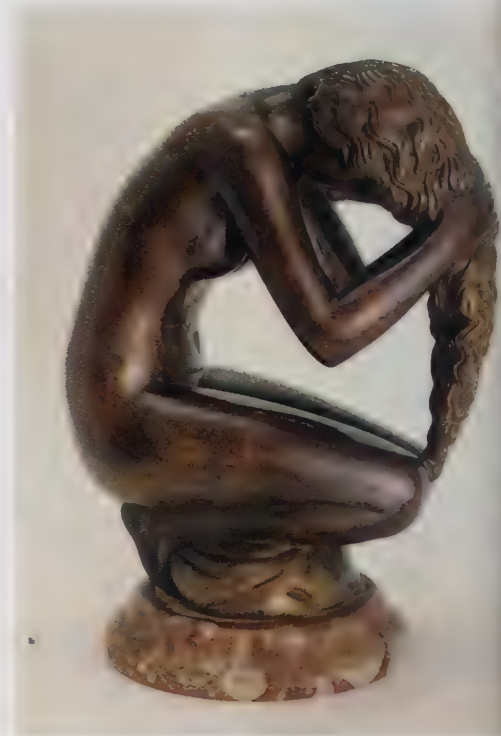
Illustrated Catalogue \$7 by post

For further information please
contact Nicholas Dawes or
Martine de Cervens
(212) 570 4840



Left: Harriet Whitney Frishmuth
(American 1880-1980), 'The Vine',
cast by Roman Bronzeworks,
1921, signed, 11 1/2 in. high

Right: Paul Manship (American
1885-1966), 'Venus Anadyomene',
bronze, signed, 7 1/2 in. high

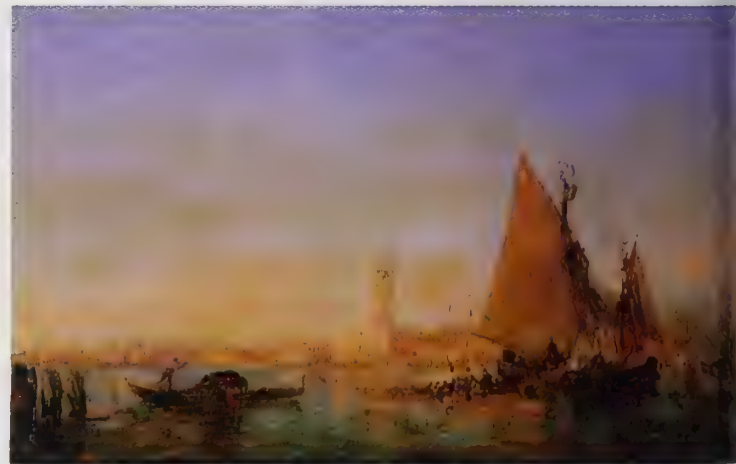


AMERICAN AND EUROPEAN PAINTINGS

Saturday 26th September at 2 p.m.



GEORGE LANCE
(English 1802-1864)
Still Life with Peacock,
oil on canvas,
68 in. by 52 in.

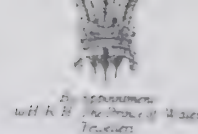
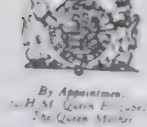
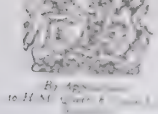


FELIX ZIEM (French 1821-1911)
Grand Canal, Venice,
oil on cradle panel,
20 1/4 in. by 33 1/4 in.

Viewing: Wednesday 10 a.m.-5 p.m.
Thursday 10 a.m.-7 p.m.
Friday 10 a.m.-2 p.m.

Illustrated Catalogue \$9 by post

For further information please contact Russell Burke or William Rudd (212) 570 4859



Wartski

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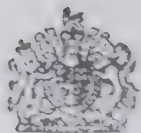
A GROUP OF TABLE LIGHTERS BY CARL FABERGÉ

An amphora-shaped lighter carved from pale green bowenite and mounted in silver gilt in the neo-Classical taste. 6½ inches high.

A realistically modelled lighter in the form of an ape; the creature shown grasping its tail from which the flame would spring. 4½ inches high.

A lavender glazed pottery apple-shaped lighter with silver gilt mounts in the neo-Classical taste. 3½ inches high.

An amusing model of a frog shown with its mouth open to emit flame. The eyes set with cabochon garnets. 3½ inches high.



BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS SILVERSMITHS & JEWELLERS
ASPREY & COMPANY LTD. LONDON

Asprey



BY APPOINTMENT TO
H.M. QUEEN ELIZABETH THE QUEEN MOTHER
JEWELLERS
ASPREY & COMPANY LTD. LONDON



Above:

A general view showing one of our recently redecorated antique showrooms.

Right:

An 8 day strike/repeating ebonised bracket clock with original verge escapement, strike/silent, and rise and fall regulation. By JOHN BERRY—LONDON. Circa 1730. Height 20"



ASPREY & COMPANY LIMITED, 165-169 NEW BOND STREET, LONDON W1Y 0AR. TEL: 01-493 6767
alternative entrance at 22 Albemarle Street, London W1

Telegrams: Culleus London

Asprey S.A. Geneva, 40 rue du Rhone, Geneva.
Telephone. 28-72-77

Telex: 25110

JER

255 KING'S ROAD,

Telephone: 01-352 0644
01-352 3127

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Members of The Briti

FINEST ENGI



PAINTINGS

French: First Quarter of the 19th century: A fine quality and highly decorative PAIR of Gouache Landscape pictures, both signed 'LEROY DE LIANCOURT' and dated 1823.

Ex Collection: The Chateau de Courtilloles.
Dimensions of Frames: Max Height: 2' 0": 61 cms.
Max Width: 2' 6 1/2": 77 1/2 cms.

TD.

LONDON, S.W.3

Cables: JEREMIQUE, LONDON, S.W.3

DAY

ociation Ltd.

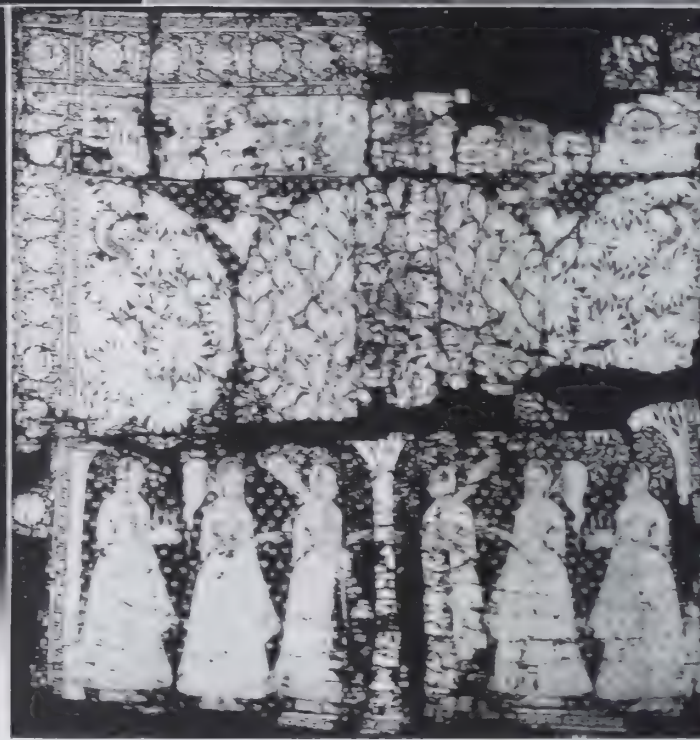
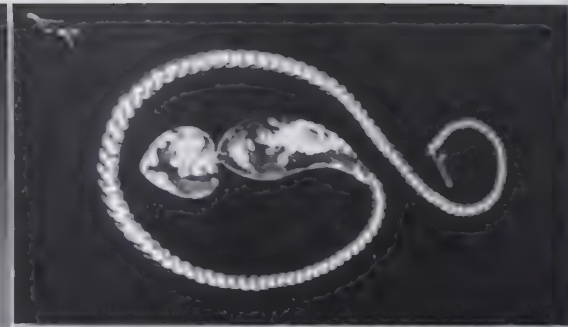
URNITURE



COMMODOES

English: Last Quarter of the 18th century: A highly important PAIR of George III period Commodes being carried out in figured and faded mahogany and still retaining the original handles.

Dimensions: Max Height: 3' 0": 92 cms.
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Exhibited: The Somerset House Art Treasures Exhibition, 1979
Literature: *Christie's Review of the Season* 1977, page 252

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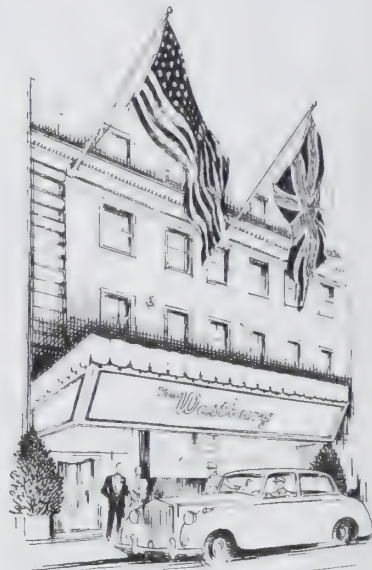
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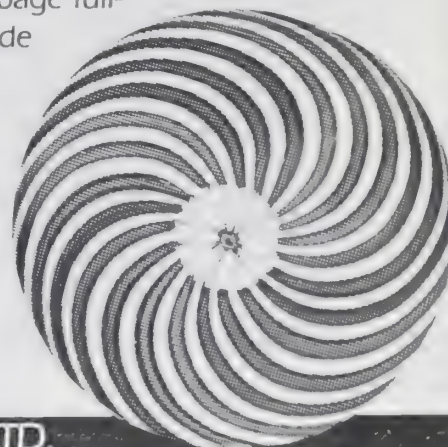
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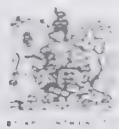


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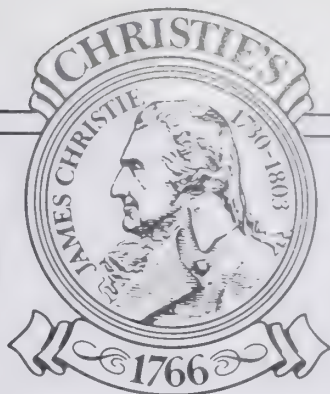
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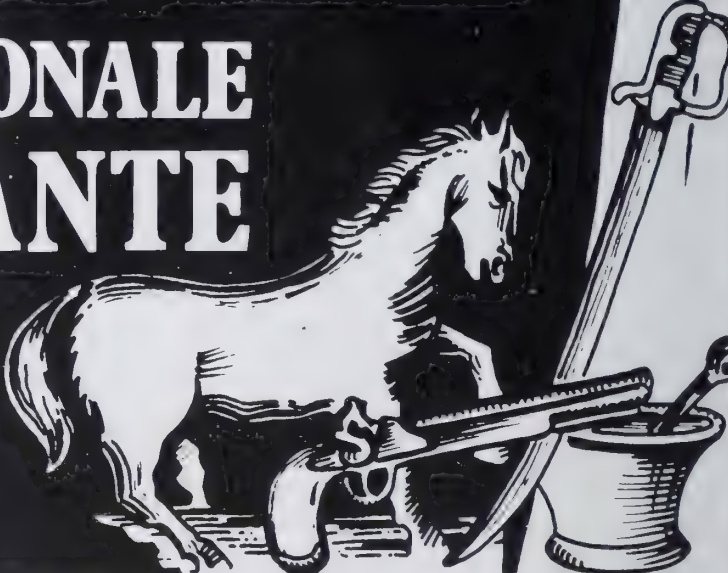
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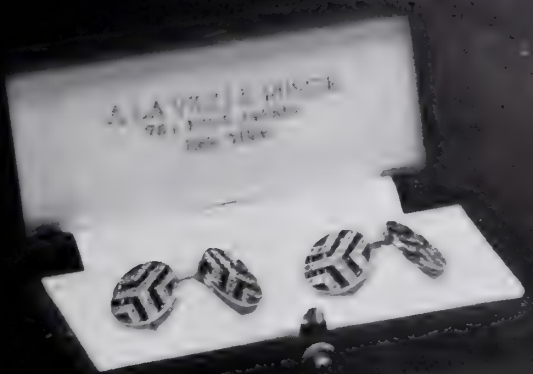
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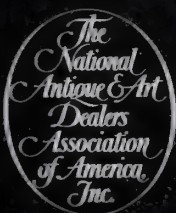
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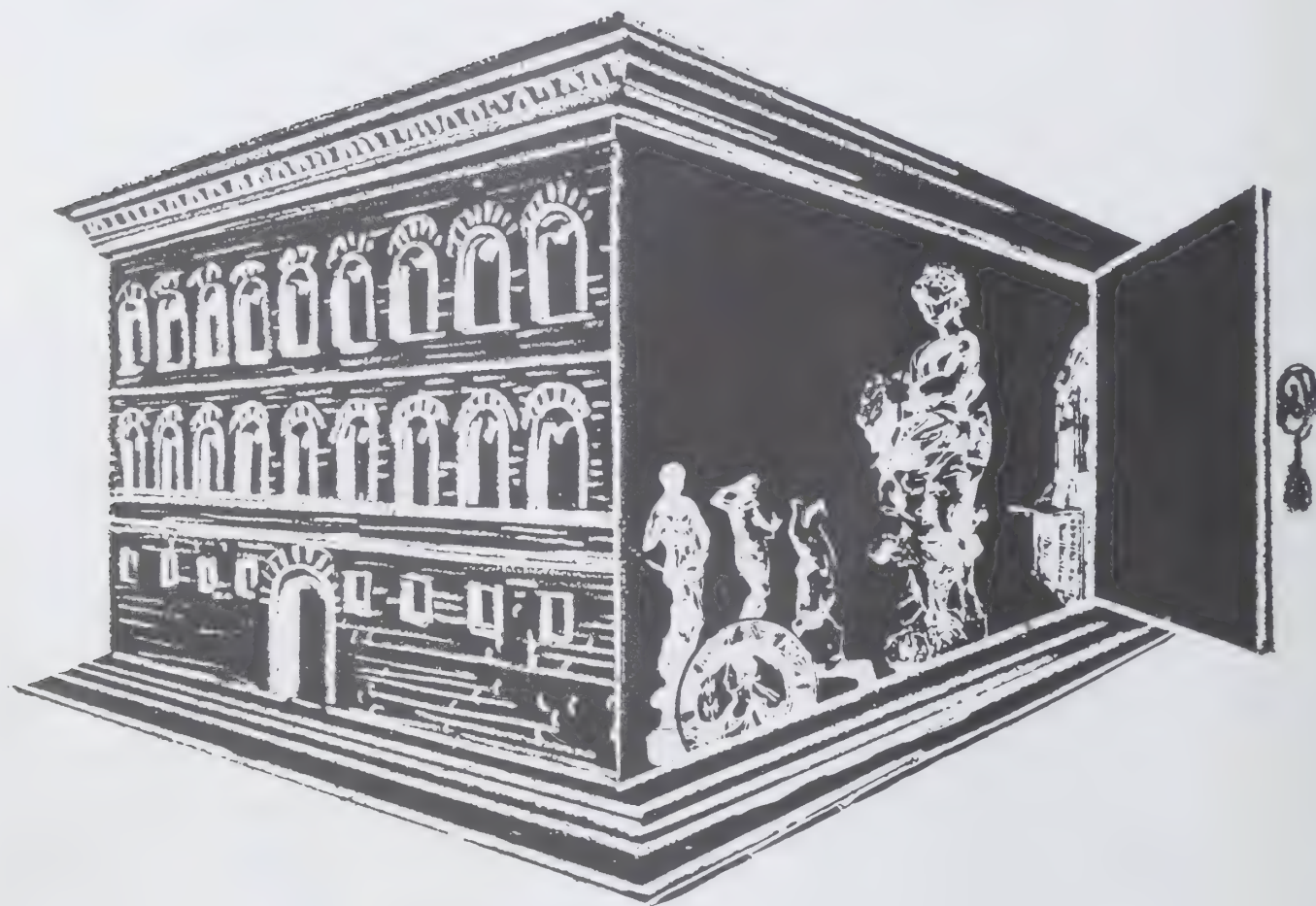


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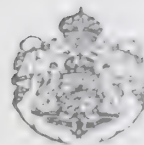
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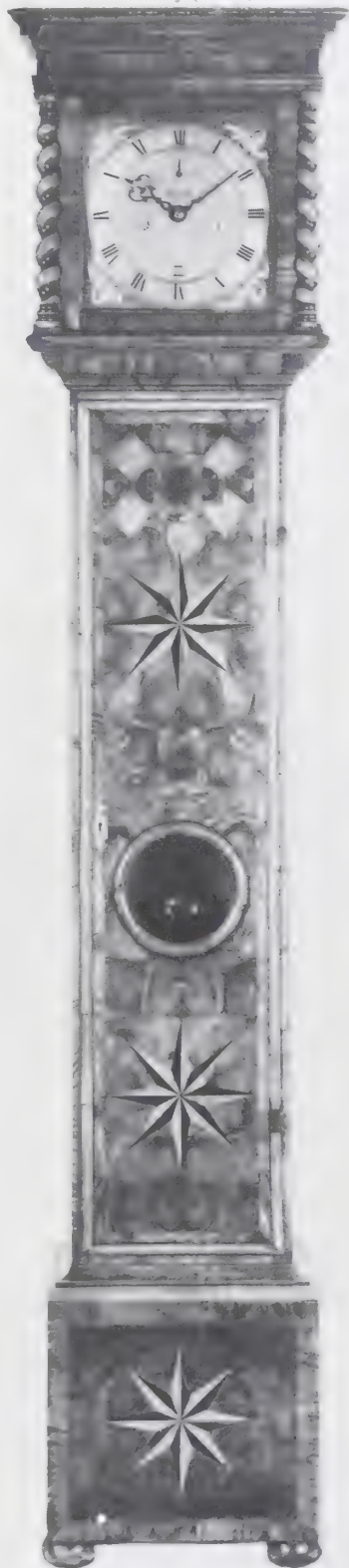
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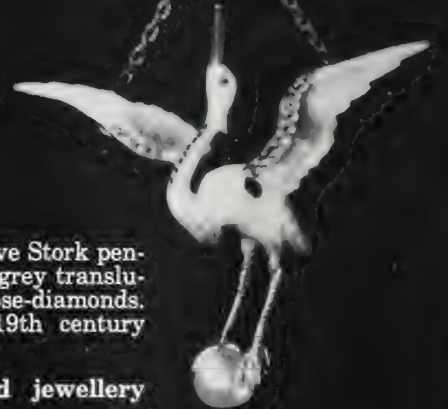
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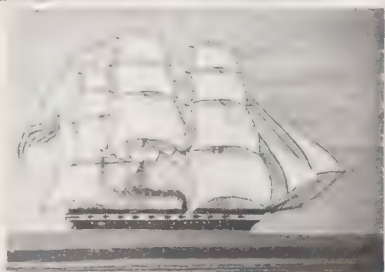
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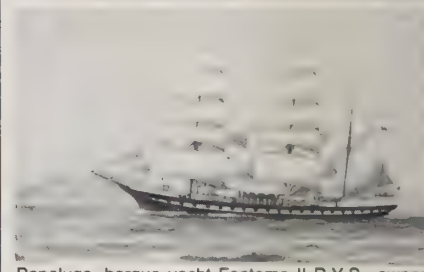
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Sailors, woolwork picture. Frigate of the U.S. Navy, Civil War period. 22"x17".



Petrus Wyets (1797-1855), reverse painting on glass, barque Burley. 21"x15".



Papaluga, barque yacht Fantome II R.Y.S., owned by Duke of Westminster, & Hon A E Guinness. 27"x17" watercolour.



English early 19th century warships and other shipping in Torbay, o/p on pine panel, c1810. 24"x20".



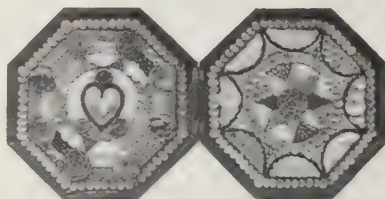
J. Cooper, Antarctic exploration, barque 'Terra Nova'. 16"x12" watercolour.



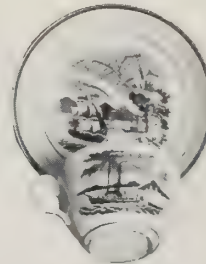
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An Heir of Quality?

Anyone can stage an antiques fair – once. The hard part comes when you try to get the exhibitors to return for a second time. Judging from the number of exhibitors who are back again this year at the Park Lane Hotel from October 6 to 10, the quality of their merchandise and the standard of newcomers it looks a pretty safe bet that the fair will become established as a regular date of the London fine art calendar.

But it wouldn't ring true to talk about a London antiques fair – especially one in Mayfair – and skirt round Grosvenor House. It was the best. It was the most prestigious. It was successful. Most relevantly, it was stopped – prematurely and permanently – dead in its tracks. Sadly, reluctantly and fairly, Sir Charles Forte felt that because of union squabbles, he could no longer guarantee to the organisers and exhibitors that the fair would definitely take place. The Grosvenor House Antiques Fair was cancelled indefinitely. Sir Charles had done everything possible to no avail. He even generously underwrote the exhibition at Somerset House but it was a hollow affair, too hastily contrived with a mish mash of contemporary art,



A 'Newcastle' light baluster wine glass, circa 1750 (this glass is English).

A green tinted Roemer, circa 1670 (this glass is Dutch or Rhenish). Courtesy of Jeanette Hayhurst

museum pieces and a curious lack of commercialism – that down-to-earth ingredient adds so much life to a potentially moribund occasion.

The natural successor was the Olympia Fine Art & Antiques Fair. This was staged as a predominantly trade fair, mounted contemporaneously with Grosvenor House and quite sensibly planned to soak up some of the interest and itinerant cash attracted to London by the blue riband fair. This year's event at Olympia, for example, was the largest antiques fair in the country. The pedigrees of many of the exhibitors unquestionably spelled quality. Olympia however, a big place and in order to fill it profitably in the midst of a depression the organisers decided to split the show into three sections: bronze, silver and gold, thus admitting exhibitors who would find entry difficult in a strictly 'datelined' fair.

It was, say the organisers, a success. But what successor to Grosvenor House? Word is that some leading dealers at Olympia would have appreciated more top flight competition.

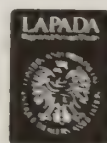
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after all, it's obviously not worthwhile to outlay thousands of pounds setting up a surrogate shop window only to attract clients you already have. Therefore, while the Olympia Fair will almost certainly go from strength to strength, the dictates imposed by its size could well lead to an 'antiques for everyman' approach which will mean sacrificing quality for quantity. On the other hand, once the antiques trade has thrown off the current shroud of recession, the demand for stand space at Olympia might well allow the organisers to pick and choose their exhibitors and thereby increase the standard of dealers represented.

The other contender for the Grosvenor House mantle is the Burlington House Fair, organised for the first time last summer by a committee composed mainly from ex-Grosvenor House exhibitors. Short on scale but long on quality, it wasn't repeated in 1981 but plans for 1982 were announced earlier this year.

If any fair is going about establishing a reputation second-to-none, it's the Park Lane Hotel Fair. In fact, having handed over 'quality control' to a select committee, the organisers - Marlow Exhibitions - were just a little nervous earlier in the year that there weren't enough leading dealers left who could meet the required standards and fill the show to capacity. In the event, the rigorous entry qualifications acted as a magnet for like-minded members of the trade who saw in the yearling fair the opportunity to both display their wares among others of equal merit and - as they say, do a bit of business.

But the committee didn't let it rest with just restricting entry to the fair to the crème de la crème. The system of vetting the antiques on show was also scrutinised. All major fairs use vetting committees to ensure that the general public can be confident of what they're buying. And these specialist committees - usually a separate one for each speciality - are normally composed of members of the trade. Not that there's any suggestion that the established practice is unsatisfactory - however, the Park Lane Hotel committee were evidently not content to rest on the laurels of a precedent laid down by others in the field. This year they have decided to extend the use of academic jurors to vet the antiques.

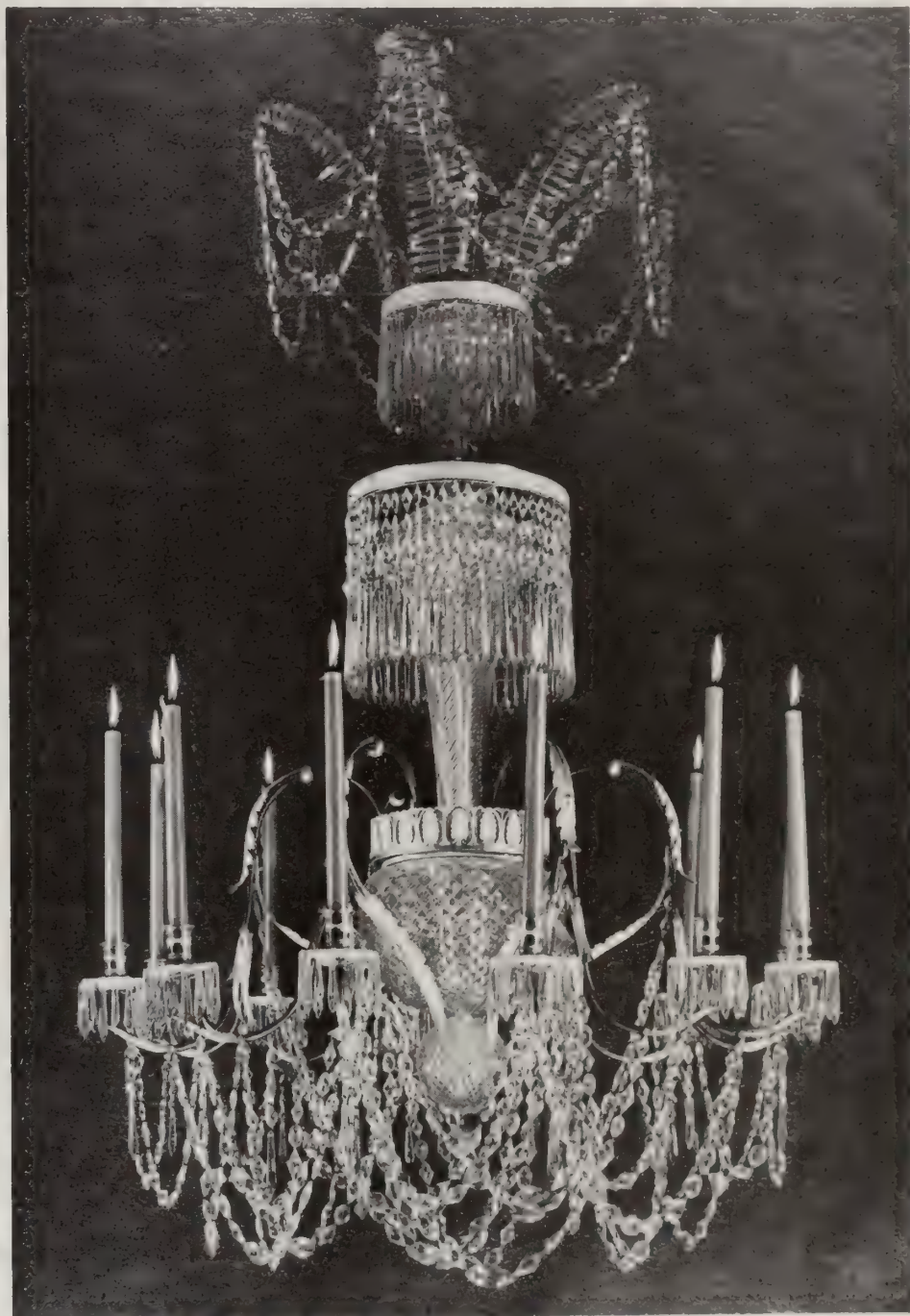
This was proposed by Len Adams, chairman of the Park Lane Hotel Antiques Fair committee who told *Antique Collector* of the organiser's determination to make the show one of the best in Europe. He told us that he had been heartened by the fact that 'so many good quality dealers had reserved space for the 1981 fair. It's a ruthless insistence on quality that makes a fair respected,' he said. 'If a fair lays down strict conditions, it will be respected by the exhibitors and public alike.'

Consequently, Timothy Clifford, Director of Manchester City Art Gallery, agreed to become chairman of the vetting committee

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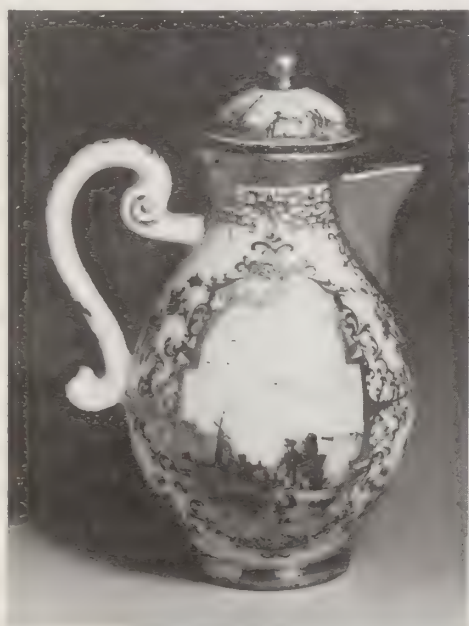
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and he, in turn, has invited colleagues from similarly august institutions such as the Victoria and Albert and the British Museums. They will be sitting in judgement on the Sunday and Monday prior to the opening. There is another link with the Manchester City Art Gallery which, you will no doubt have heard, has been trying to save both the Poussin masterpiece and the Algarve bust for the nation. During the Park Lane Fair, the stage will be filled with an exhibition from the Manchester gallery of works of art valued at an incredible £20 million. Another indication – if another was required – of the prestige that has so quickly grown up around the show since its inception last year.

Indeed, apart from the phalanx of top class antique dealers, there is the hotel itself which is generally regarded as a work of art in its own right. Currently in the throes of a total refurbishment scheme (though the builders and decorators are kept discreetly in the background) the hotel stands facing Green Park with an exterior that belies the Art Deco extravaganza within. The striking centrepiece is its ballroom, completed in 1931,



Charles II Oak Side Table. English, circa 1685.
Mid 17th century unusual oak turned chair.
Courtesy of Paul Hopwell.

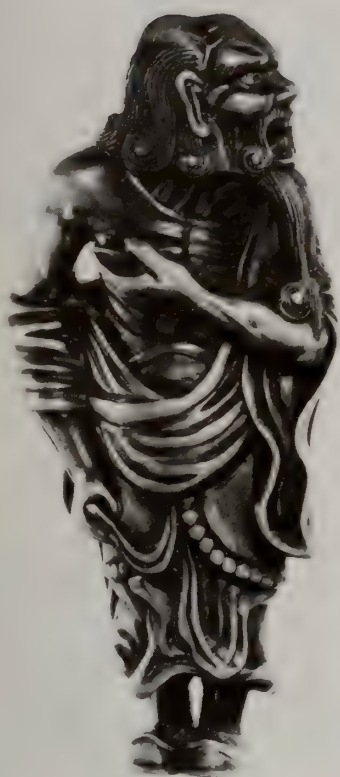
flanked with green marble, plaster mirrors and silver-bronze metalwork. An amazing testament to the period and sadly one of London's last remaining masterpieces of early 20th century interior design.

The Park Lane Hotel fortunately has remained in the hands of a family dedicated to preserving the architect's original intentions and the area in which the fair takes place typifies the care that has been lavished in order to retain all of the original features. So much so in fact that this year there is yet another delight in store for visitors. London dealer and Art Deco connoisseur Dan Klein has got together with Marlowe Exhibitions to organ-

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ise a special decorative arts section. It echoes a similar event in North London that Klein was involved in last year. He told us: 'After last year's success at Hampstead a large group of dealers met to discuss the possibility of holding a similar event in central London. It was agreed that if this proved possible it would have the wholehearted support of those dealers who exhibited at the Camden Centre. Soaring costs in the West End have made such a fair a practical impossibility unless it is incorporated into a bigger event. After the success of last year's Antiques Fair at the Park Lane Hotel, the 1981 Fair seems the ideal occasion to initiate such a plan. The fair is held in the Ballroom Suite of the hotel, which is perhaps the most lavish and glamorous of all the "jazz age" rooms that London has to offer. It has yet to be rediscovered by enthusiasts of the period and a visit to these splendid rooms should in itself be a revelation to all those attending the fair. The suite falls comfortably into sections and one of the best, the balcony lounge overlooking the grand ballroom, is to be reserved for 19th and 20th century specialist decorative arts dealers.'

Dan Klein concluded: 'The area will be specially designed to show off this later period to its best advantage. Great attention will be paid to lighting and each stand will be isolated

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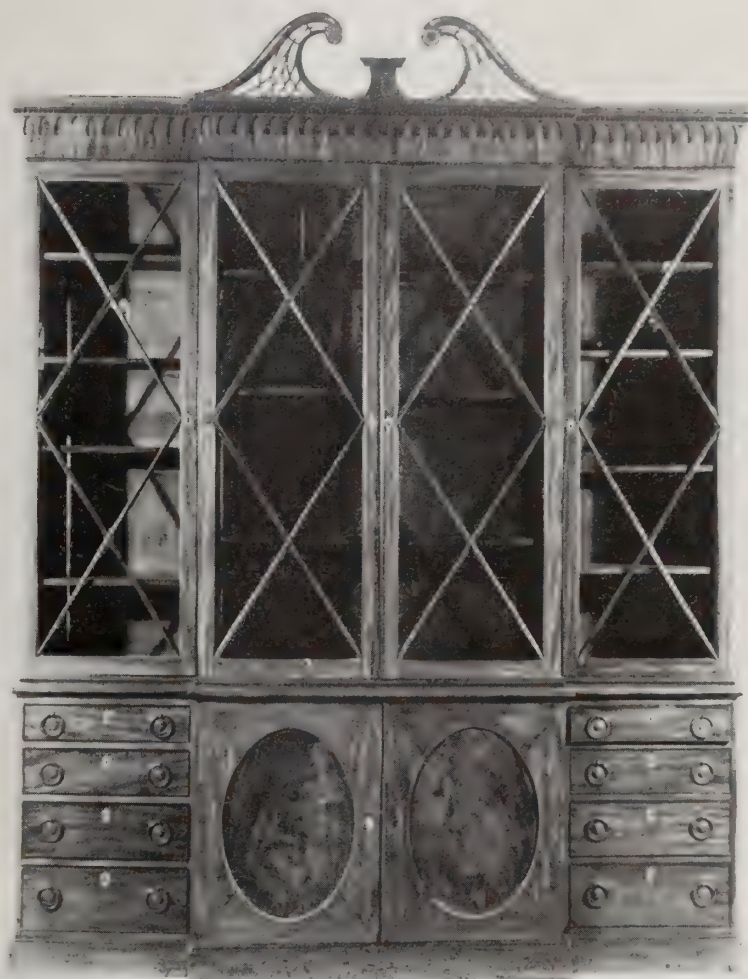
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*Bow. Very rare pair of cats, circa 1758.
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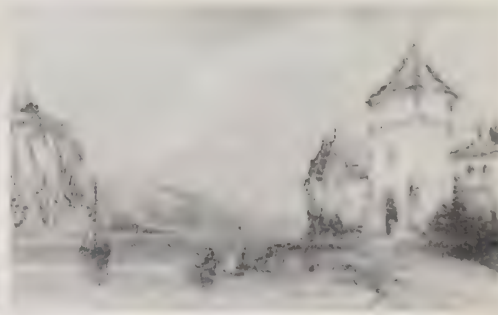


George III mahogany breakfront library bookcase, circa 1790

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to provide a style of its own as required. Commenting on the innovation, head of Marlowe Exhibitions Kate Marlowe says 'We are absolutely delighted to welcome this new section. The decorative arts are an important and exciting part of the trade and their contribution will add considerably to the attraction of the fair'.

This new section, of course, will supplement the main body of the fair which comprises many of the leading names in the more 'traditional' fields of antique collecting. Subjects covered range from 18th century English and Continental porcelain - including one world specialist in pre-1750 Meissen figures - 17th century English furniture, and silver to antique maps, paintings and objects of vertu. The show has attracted also a specialist dealer in maritime antiques from Devon as well as a West Yorkshire expert who specialises in collectors books on architecture and the fine arts.

In all, more than 50 dealers to whom quality is the keynote and who view the 1981 Park Lane Hotel Antiques Fair as a prime opportunity to show off - and sell - their wares in a setting that could almost have been designed specially for the purpose.

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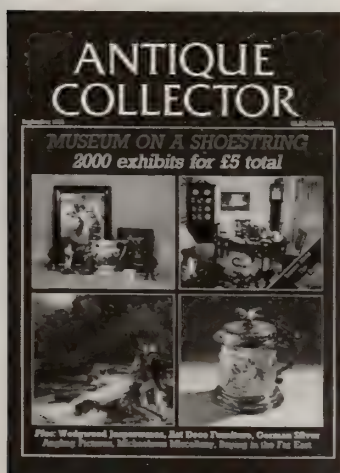
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Focus on the Hong Kong Art Market
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c1895

Founders: Thiebaut Freres
Height: 92cm



*Meissen group of sheep by J. J. Kändler, circa 1745.
courtesy of Klaber and Klaber*

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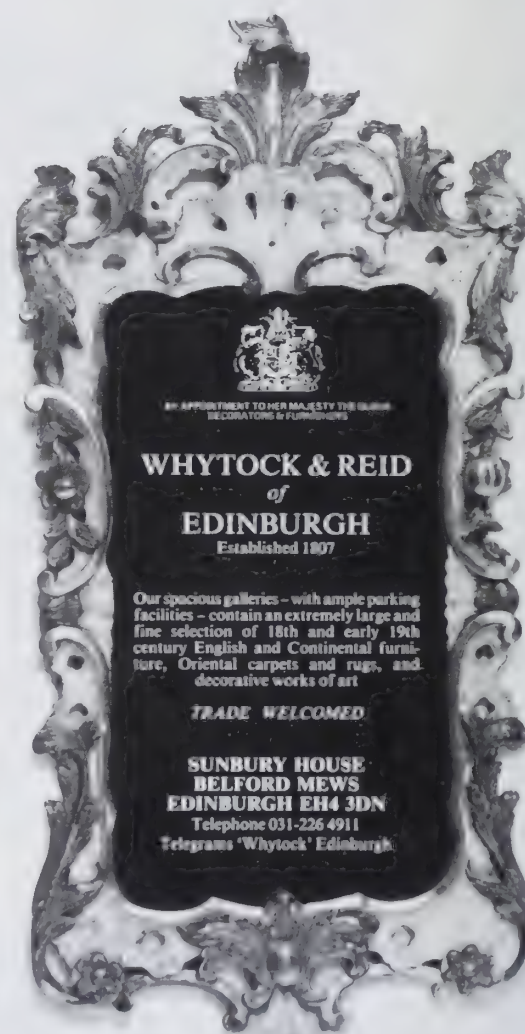


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Box with cover, cobalt decor, Meissen about 1740. - Jug with blue decor, pewter mounted. Paintings are attributed to Johann Caspar Ripp. Meissen before 1723. 22 cm high (Rückert 527, 522). - Gilt-bronze mounted chocolate cannikin with cobalt decor, Meissen 18th century. 10,5 cm high. These pieces belong to a considerable offer of Meissener porcelain of the 18th century, containing original pieces out of the Meissen catalogue of Dr. Rainer Rückert.



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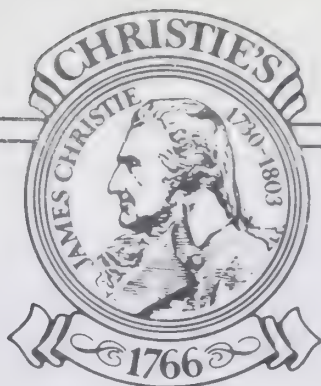
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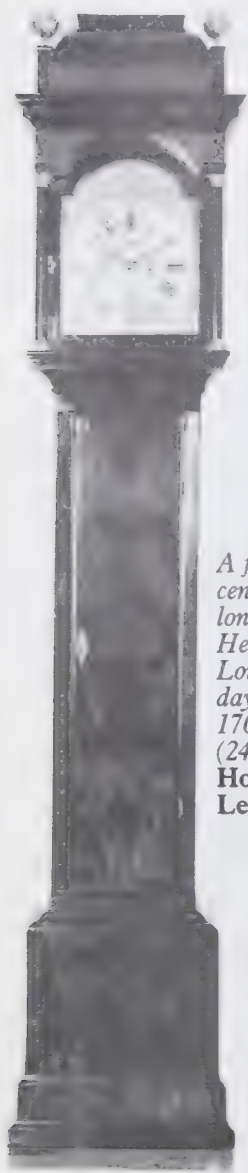
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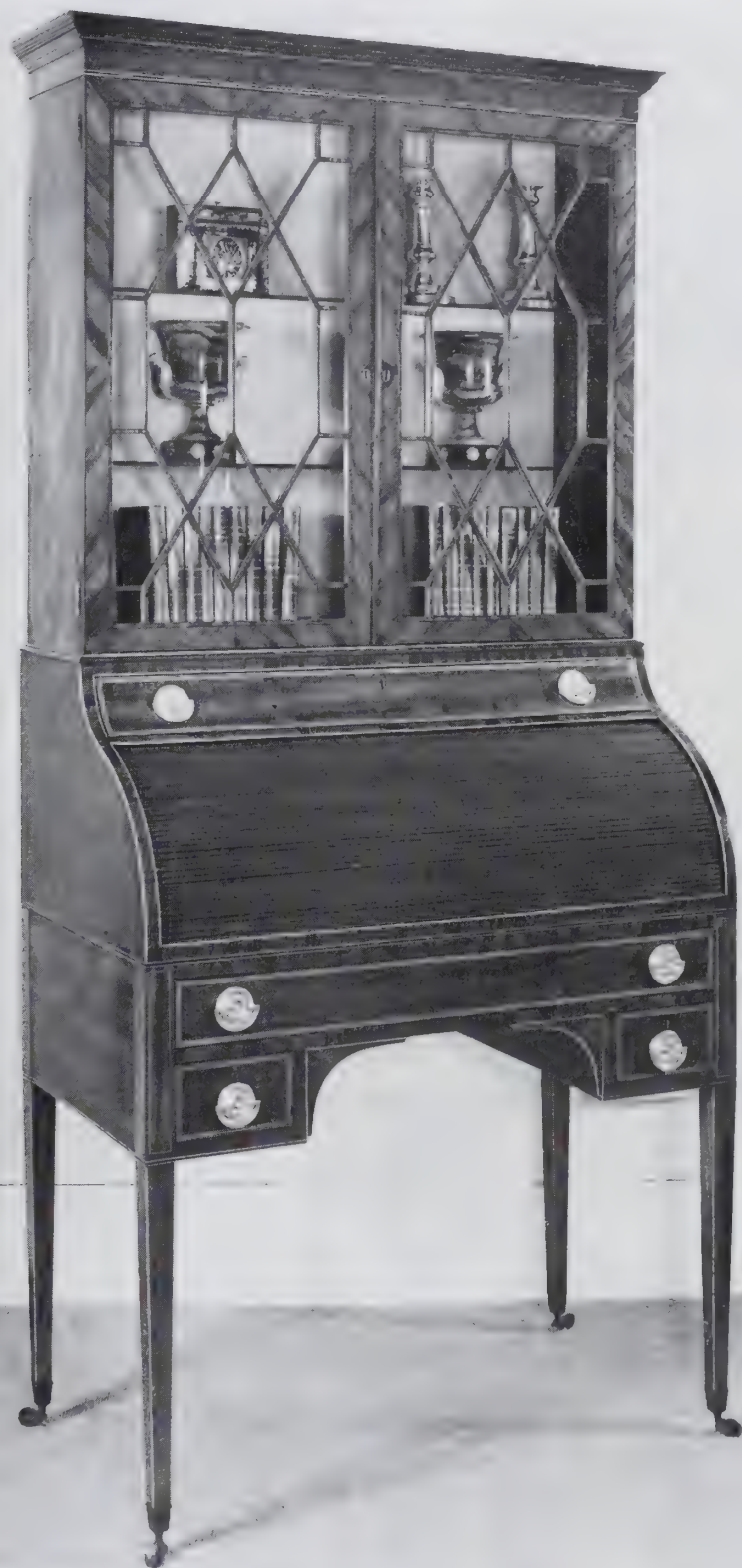
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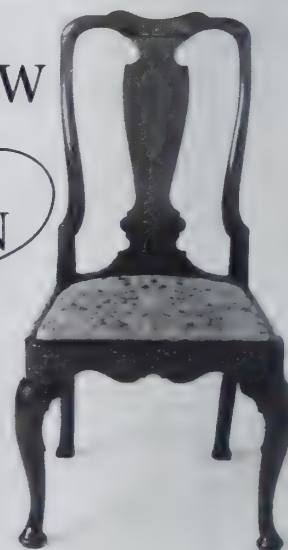
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SEPTEMBER

19-27	INNSBRUCK	8th Innsbruck Antique Fair at the Kongresshaus
19-11/10	FLORENCE	International Antique Fair at the Palazzo Strozzi
23-27	HOUSTON	Theta Charity Antiques Show
24-27	NEW YORK	N.Y. City 3rd Annual Antiques Show, 55th St. Passenger Terminal Pier
24-1/10	HARROGATE	31st Northern Antique Dealers Fair at the Royal Baths Assembly Rooms
22-27	MANILA	Manila Oriental Antiques Exhibition and Auction at the Manila Hotel

OCTOBER

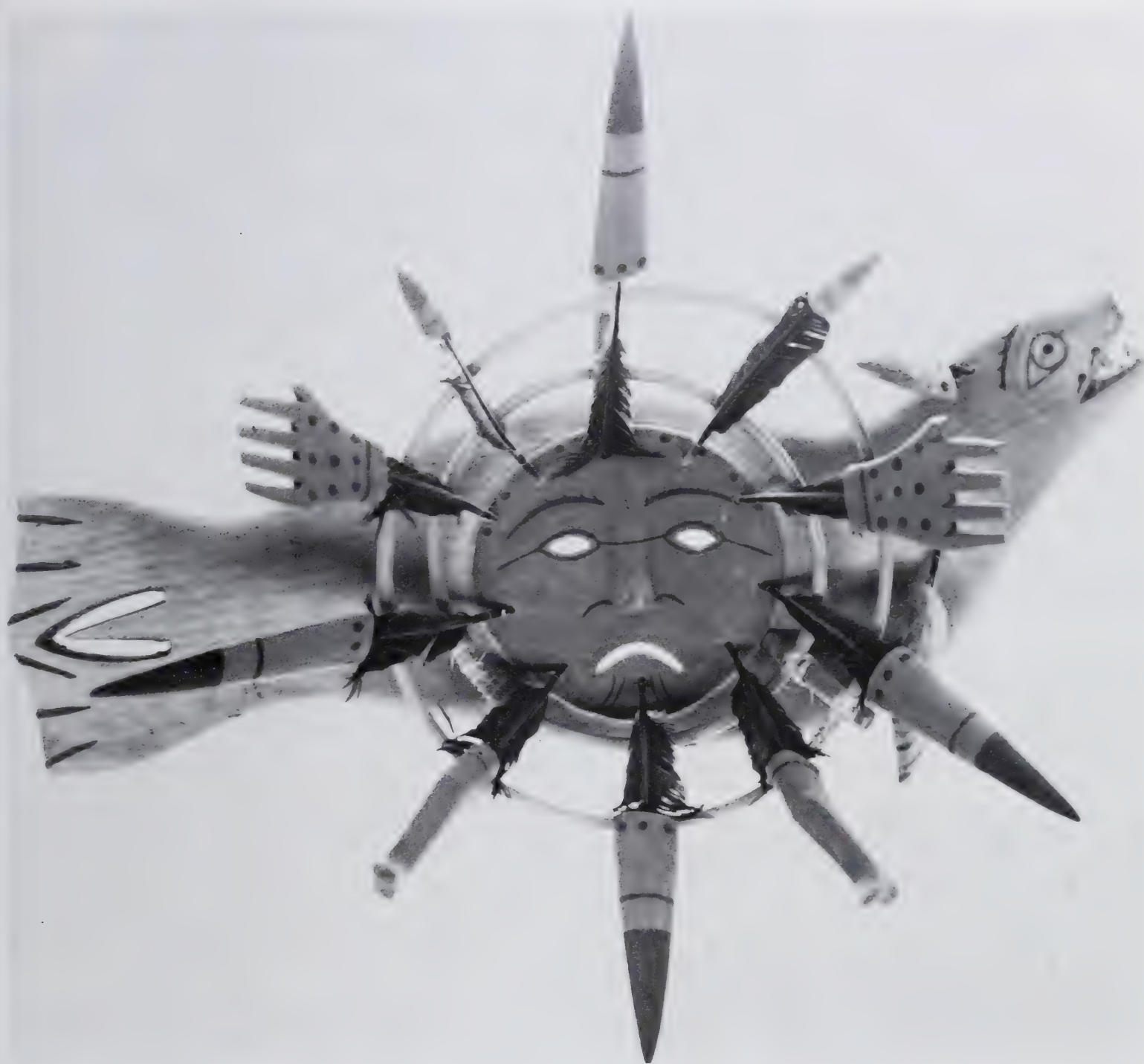
6-10	LONDON	Antiques Fair 1981 at the Park Lane Hotel
15-19	LUCERNE	Antiques Fair at the Kunsthau
22-25	MEADOWLANDS NEW JERSEY	International Antiques Fair at the Meadowlands Arena
22-26	SAN FRANCISCO	Artexpo Cal at Showplace Square
23-1/11	MUNICH	26th German Art & Antiques Fair at the Kunsthau

NOVEMBER

11-15	LOS ANGELES	2nd Annual Antiques Show California Mart Expo Center
13-18	ESSEN	4th International Antique & Art Exhibition at the Messenhalle
16-4/12	DELFT	Art and Antiques Fair at the Prinsenhof Museum
28-6/12	BERLIN	Antiqua '81 at the Messegelände

If you are holding an event which you would like to appear in the above listings, please send details to John Walker, The Connoisseur, 72 Broadwick St., London W1V 2BP. We will endeavour to include details — space permitting.

*All dates are correct at the time of
going to press.*



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Eskimo Shaman's Mask
Nunivak,
Early 20th Century L.19th

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Maurice Brazil Prendergast (1859-1924)



Edge of the Village

Oil on canvas, 18 $\frac{1}{8}$ x 27 $\frac{3}{4}$ inches
Signed (lower right): Prendergast

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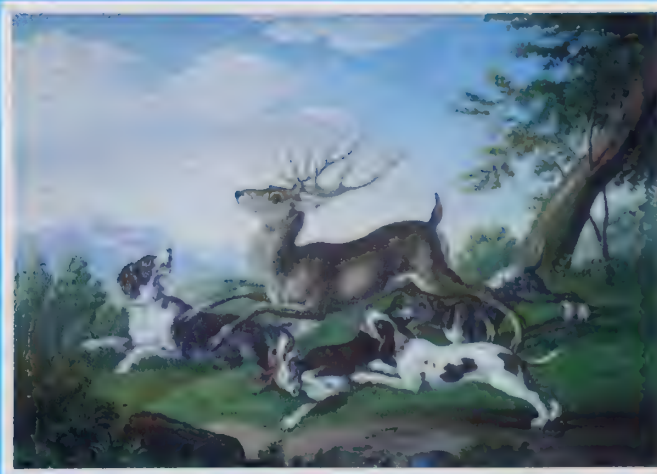
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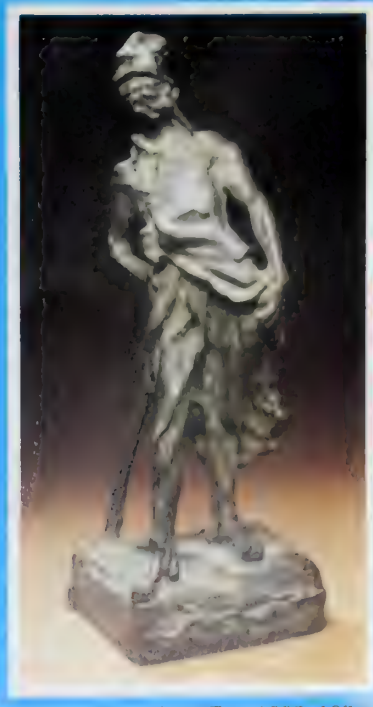
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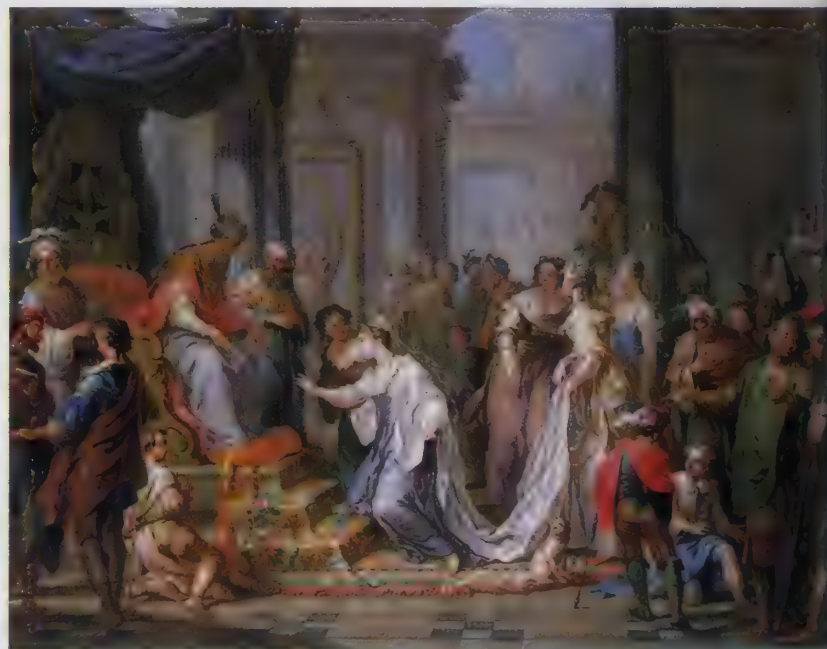
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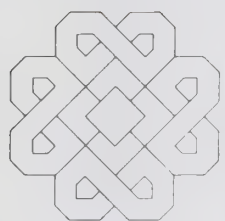
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THE CONNOISSEUR

September 1981 Volume 208 Number 835

over: The view from the Centre Room at Buckingham Palace, over the balcony used by the Royal Family for public appearances. reproduced by Gracious Permission of Her Majesty the Queen.



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Editor: Paul Atterbury □ London Office: Editorial: Sue Bond, Anna-Mei Chadwick, Virginia FitzRoy, Jonquil Phelan, Sakia Romanus □ Art Direction: Jim Bunker □ Production: Victor Haskell, Ed Cadman, William Clark, Alan F. Boxall □ Publishing & Advertising: Marcelle d'Argy Smith, Jean Carter, Judith T. Adda, Elizabeth James, Vivian Rouse, Sally J. Smith □ Managing Director: Marcus Morris □ Deputy Managing Director: Terry Mansfield □ The Connoisseur, founded in 1901, was acquired by William Randolph Hearst in 1927 and is published monthly in Great Britain and the USA by the National Magazine Company Limited, England. National Magazine House, 72 Broadwick Street, London W1V 2BP. Telephone: 01-439 7144. Telex: 263879 Natmag G □ New York Office: Editorial: Mary Flynn □ Publishing & Advertising: Guillaume Collis, Janet Brinkos □ 224 West 57th Street, New York, NY 10019. Telephone: 212 262 6518-9. Telex: Cosmo 23932. □ French correspondent: Lynne Thornton □ Far East correspondent: Nigel Cameron □ Second class postage paid at New York, NY, USA. □ Printed in Great Britain, ISSN 0010-6275. (US PS 563-320) □ © The National Magazine Company Limited. September 1981.

The Connoisseur celebrates this month its 80th birthday. When it was launched in September 1901, the magazine was confident in its ability to satisfy a new and growing international market. The first editorial proudly proclaimed: 'We shall do our best to reach and adhere to a high standard at which the founders of such a magazine as this must necessarily aim, since it caters for connoisseurs – those who know. It is to a fastidious and critical public that *The Connoisseur* appeals, with becoming modesty, but nevertheless with a well-grounded confidence.' For eighty years the magazine has continued to maintain this confidence, and this concern for quality of both contents and presentation. At the same time, it has adapted its style and contents to suit the changing nature of the market it serves. Today, this market is more international than ever before, and the tastes of those who are a part of it are increasingly diverse. This birthday issue is a reflection of this; it also underlines the optimism that was firmly established in 1901, and is still the basis for the magazine today: 'Not in a spirit of doubt and uncertainty is *The Connoisseur* launched on the tide of public opinion. We are confident that it will win the favour of those to whom it appeals, because we are determined that it shall make good its claim to be the magazine for collectors.'

At this time of year there is always speculation about the changing nature of the international art market. The publication of the year results from the major auction houses seem to indicate a further shift towards New York, and so the future of London as a centre for the market is once again in question. Such discussion is largely pointless because, by its very nature, art market activity will vary greatly from year to year. It is a major international industry, and like banking, insurance or gold, it is centred on London because of expertise and long experience. Whether the centre of activity is London, New York, Hong Kong or Buenos Aires is ultimately irrelevant, so long as the market continues to grow.

Alice Neel talks to Rita Mercedes

On 9 July 1981, at the age of 81, Alice Neel became the first living artist to exhibit a major retrospective in Moscow. The retrospective, at the Soviet Artists Union, included over 85 paintings and drawings and was Miss Neel's largest show since her first major exhibition at the Whitney Museum of American Art in 1974. Her work is in the permanent collections of the Whitney Museum, the Museum of Modern Art, the Metropolitan Museum of Art, the Baltimore Museum, and the Hirshhorn Museum. The recipient of a Presidential Citation, Alice Neel will be among five living artists (De Kooning, Tworckow, Bolotowsky and Lassaw are the others) to be honoured in a 1982 exhibition at the Smithsonian Institution for their participation in America's Federal Art Project during the Depression.

This interview took place on 3 July 1981 in Miss Neel's apartment on New York's upper West Side. Her home is filled with canvasses leaning against every wall. They seem to crowd the labyrinth of her apartment with life.

RM: Success came relatively late in your career, and I wonder if you could tell me what effect it had on your work, subject matter. . . AN: The first time I painted it was a great relief for me – to escape from real life into the canvas. It is much easier for a person of 21 to feel at home in the canvas than in the world. As a result of my painting I became more connected with life. All I ever wanted to do was to produce a good painting. That was it. If I couldn't market it, well, that was it, too. The big show at the Whitney didn't change my work so much as let me know that I was right about myself after all. I had always thought that someday I would be a great artist – that's one of the reasons why I always worked so hard. When I started at



(Above)
Alice Neel seated next to her
'memento mori' fireplace.
Photograph: Michael J. Peters.

the Graham Gallery, that gave me an outlet. And, of course, every year I had a show there.

RM: In the biographical material I've read, there are references to an emotional crisis in your life following the end of your first marriage. I wonder if that crisis was related to your work. . . frustration with your work. AN: Not at all. I have always remained an artist. Some women leave art because they're going to have a baby, so they leave it for a couple of years. They not only never go back to it, but they also lose the experience that they would reflect performing that very important function of having a child. I just did everything all together. . . always. I did not always feel as though I had a right to be a painter. And it's so hard to make a living at it. In the beginning it's

impossible. RM: Is that guilt related to a social pressure that you're not producing something . . . you're not part of a company or corporation? AN: In a women's case it's twofold. On the one hand she is supposed to marry and have children. Then if you do have children, you have the feeling that you're not doing all you should for them because you're too busy painting. Painting is a very obsessive thing, you know. You think about it all the time – that's what makes you get good. When I was young I used to paint from memory every single day of my life. RM: There is a certain guilt about not behaving in a stereotypical way, but – AN: – and then one of not being part of commercial society.

RM: Where do you see modern art going? What do you think of art today? AN: Well, money is too important. The only thing that ranks with money is advertising. Look at some of the exhibitions that are shown in the

museums. Art is full of tricksters.

RM: After the changes in art since Duchamp, isn't it likely that there soon will be a reaction against this voidism? AN: Yes. There is a big Rodin show at the National Gallery now. As a girl I loved Rodin. He was accused of casting from life, as Duane Hanson does. Rodin was offended and said, 'If I had cast it from life, it wouldn't be art'. The Rodin show is a good sign, it shows a return of interest to images of human beings. RM: Speaking of 'casting from life', I wonder what you think of the super-realists and in particular, Chuck Close? AN: I like to do it from life because I get something from the other person. It's good, too, from models because they change all the time. It's good as an artist to have set out with an idea and to be able to remember what that idea was. It's also very interesting that Close does so many self-portraits. I have always been reluctant to do a self-



(Above)
Alice Neel. Andy Warhol, 1970,
oil on canvas, 60 × 40 inches.
Collection of the Whitney
Museum of American Art.
Gift of Timothy Collins.

portrait. I thought if I was going to be a great painter I had to have a big nose and no chin. I had such a plain little face. But then again, look at Casals, who looks like somebody's grocer – and yet he's really a great cellist. RM: You mentioned something before which I thought was very relevant. Have you noticed how many of Chuck Close's paintings are self-portraits? AN: That's because he doesn't look out. I read an article recently which said that he had found the limitations of portraiture. Well, who wants to know the limitations of something? That's just the opposite of what I want to do. Also, I have always been aware of social conditions outside of myself – 'making contact'.

RM: Which contemporary artists' work do you like? AN: Rauschenberg is important. He shows destruction, but at the same time he shows society's destruction he has to include in the collage a postcard reproduction of Rubens. He contrasts the world of conventional art against the destruction of art. But how long can you destroy? Children don't want to be handed destruction, but it does reflect reality. I'm afraid actual destruction will catch up. Art is at its best as a form of history. RM: When art reflects its times, aren't these times reflected in modern art – fear of war, and so forth? AN: The history of destruction is not a long-time road. It gets solved quickly, one way or the other.

RM: When you spoke about social conscience and how art connected you to the rest of society, I was struck by the example of two paintings – *Virgil Thompson*, 1973 and *Well Baby Clinic*, 1928. The connection

between reality, life, and the method of painting are quite different. AN: (Gesturing toward *Virgil Thompson*) Yes, I would say I am more connected here. The sitters force themselves on me. RM: *Well Baby Clinic* looks as though you saw this scene, interpreted it, and then painted it almost symbolically. *Virgil Thompson* looks as though

man. (Henry Geldzahler is New York City's Commissioner of Cultural Affairs.) I painted it in 1967. This age is frightfully competitive, and it really shows in people's faces. Andy Warhol once said to me that I had painted the definitive painting of him. RM: Yes, that's true, it is a definitive painting. I had done a lot of reading about Andy War-



(Above)
Alice Neel in her painting smock,
surrounded by (left to right)
Richard Neel, 1980, *Marisol*,
1981, *Well Baby Clinic*, 1928,
Cat 1978 (bronze at rear), *Virgil Thompson*, 1971, *Mother*, 1952
(bronze) and *Victoria and the Cat*, 1980.

Photograph: Michael J. Peters.

you were influenced by his personality and that's what comes out. AN: Yes, that's true. I have even said that once a sitter goes I feel like an untenanted house. I saw an exhibition at the Metropolitan Museum of Cézanne's work. They were psychological paintings. He said that he loved to paint people who have grown old naturally in the country. I'm just the opposite, I love to paint people under the destructive influence of the city – right in the midst of the rat race. I'm going to have a painting at the Met in the fall, one of their new acquisitions, Henry Geldzahler as a young

hol. It's hard not to. But I never had a very clear idea of what he was like. When I saw your painting I got a very clear idea of his personality.

Just then a young man enters, unannounced, led in by Alice Neel's daughter-in-law. He is an admirer of Miss Neel's work and has come from Germany to meet her. The Neel studio is his first stop in America. Alice Neel is visibly flattered by the visit, and I am surprised by her openness. . . her hospitality to this stranger.

RM: I'm surprised by your modesty. You don't realize your own fame, do you? AN: Yes I do. You know what happens to me? I'm essentially modest, although I always knew I was going to be a great artist. If I have a big show, for a while I feel fine. But then I come back to my basic self, which is a good self to paint with. To think you're great doesn't make you paint great paintings, to be completely modest and empty makes you paint a good painting.

The Man Called Ritz

René Lecler

One day in 1899, César Ritz sat behind his desk – a rare event for him – and faced his general staff at the Savoy Hotel. In his hand, he held a note in the Prince of Wales's own handwriting announcing that a week from that day he would be bringing a celebrated Indian prince for dinner.

Ritz deliberated and, after a few minutes, he told a secretary: 'Send this telegram to Escoffier in Monte Carlo: Need you here for dinner next Wednesday'. He looked at his watch, wrote a short note and gave it to an assistant. 'Take the night train to Vienna' he told him, 'and deliver this letter by hand to Monsieur Johann Strauss'. Then he began issuing a string of orders that sent everybody scurrying forth. Nothing could be too good for the Prince who had once said: 'Where Ritz goes, I go'.

Seven days later the gala dinner took place, devised and presented personally by Escoffier and with Johann Strauss and his entire orchestra playing in the background. When the finale came, it was no ordinary *piece montée* made of spun sugar, but a four-foot ice palace in the shape of the Taj Mahal with the profile of Shah Jehan etched in sugared violets.

Ritz was that kind of man – not only a legend but the greatest hotelier who ever lived and a man who created a revolution in catering and hostmanship. Edward VII once told him: 'You are not only hotelier to kings, you are the king of hoteliers. . .'. As for the London demi-mondaine who said to him: 'You have reached the top of your profession – as I have mine. . .', she received a quick answer. Ritz smiled urbanely and said: 'Alas, with far less pleasure and far more trouble than you have experienced, Madame!'

The fin-de-siècle was the *allegro passionato* of a glittering period and the *belle époque* which followed it was very *belle* indeed – like the last eccentric



(Left)
César Ritz, 1850-1925. BBC
Hulton Picture Library.

flight of a summer moth before the fall. Society was still very much elitist, founded on old and new wealth, birth, education and privilege. Artistic experimentation reached its zenith. Life at the top had become a kind of enchanted, extroverted ebullience resembling a Viennese waltz, moving from one glittering salon to another. Society became truly international for the first time and with the spread of railways, people travelled. Russian grand dukes brought a dash of exotic behaviour to Europe's high spots. English aristocrats, as usual, set the tone in superbly disdainful manner. French intellectual brilliance, never brighter, brought about a revolution in the processes of thought and creation.

César Ritz was a man of his time, one of the few perhaps to see the picture as a whole. He knew that these people wished to be seen, had money to burn and he made glamour into a success story by providing the perfect backdrop for this extravagant, madcap world.

Yet, nothing in his background had pointed to his life's direction. He was born in 1850, the thirteenth child of a Swiss farmer in the small village of Niederwald and he was barely seventeen when he left his Alpine valley for the bright lights of Paris. Here, with his thick Swiss accent, he bluffed his way into Voisin's, the French capital's most famous restaurant, and assured the proprietor that he had worked as a waiter all over Switzerland and Italy. Monsieur Bellanger believed him and gave him the job of polishing the silver. In three years, Ritz was 'Chef d'équipe' in the restaurant – his first contact with the glittering and often bizarre world of the rich. His only real friend at that time was the young chef of a nearby restaurant whose name was Auguste Escoffier. When they had a little leisure, they walked along the banks of the Seine talking, planning, thinking of what they would do when the chance came.

Ritz left Paris during the Franco-Prussian war and went to work in Vienna. For one season

he became general-manager of the Rigi-Kulm in Lucerne and then moved south to Locarno and San Remo, learning as he went. It was in San Remo that he met the Swiss banker who owned the celebrated Grand National Hotel in Lucerne and he was given the top job. Ritz not only renovated the hotel but brought in so many ideas that some are still used there today.

He was restless, ambitious and adaptable and had a remarkable gift for observation. It took him two years to master the basic elements of winemanship, eighteen months to learn English and a mere three months to devise new ways of presenting a menu.

Having saved some money, he became a junior partner in a small restaurant in Trouville, but when he was offered the job of general manager at the Grand in Monte Carlo, he was on the next train – although he had only just met Marie-Louise, the girl who was to become his wife. Once in Monte Carlo, Ritz remembered his Paris friend and called in Escoffier, thus beginning a twenty-year partnership which was to make them the talk of Europe.

Everywhere he went, Ritz created precedents. He was a showman but also an artist and an entrepreneur, though his business acumen was not always sound. His notebooks are filled with the tiniest details of hotel operation and his mind would dart quickly from the invention of a new cocktail to the ancestry of some illustrious guest and back again to the minutiae of room service. While Escoffier ruled in the kitchen, creating a legend of his own, Ritz ran the ship with a brilliance which attracted the rich and famous passengers. One Indian maharajah struck a medal in his honour and a Russian grand duke was in the habit of borrowing Ritz's staff for his own parties in St. Petersburg.

Monte Carlo soon palled and by 1887 Ritz was on his own again running a restaurant in Baden Baden. It was there that Rupert d'Oyly Carte who had just built

the Savoy Hotel first met him and for weeks the two men argued. In the end the challenge – and the money – proved too much and César Ritz packed his bags for London.

His eight years at the Savoy were his longest tenure of office in any hotel and he made it so famous that even today hotel men all over the world remember their apprenticeship there in the Ritz tradition. Ritz and his wife settled down amidst the semi-rural delights of Golders Green. Their two sons, René and Charles, were born there but for Ritz himself, life was never quiet. He had interests in Rome (the Grand), Frankfurt, Palermo, Biarritz, Wiesbaden, Monte Carlo, Lucerne, Cairo and even Johannesburg. His correspondence was tremendous. In one three month period in 1894, Ritz dictated a total of 1,334 letters.

In 1896, he felt it was time to move again. A Swiss banker, Pfyffer, Earl Grey and Calouste Gulbenkian (Mr. Five Percent) and a few others, with Ritz's approval, formed the Ritz Syndicate which promptly bought one of those splendid houses on the Place Vendôme in Paris, then its neighbour and finally the house at the back on the Rue Cambon.

Of all his hotels, there is no doubt that Paris was César Ritz's own brainchild – a hotel so good, so perfect, so refined that it had no equal anywhere. Into it Ritz poured a wealth of ideas. He pioneered indirect lighting. He experimented with metal bedsteads. He banished artificial flowers for good. Wardrobes were enormous and, not content with 33 drawers in each room, Ritz wanted yet one more – for a lady's wig. Door handles were

forged by hand to his own design. A stickler for cleanliness, he introduced washable materials and used paint instead of heavy flock wallpaper. On the last afternoon before the grand opening, all the tables in the restaurant had to go back to the maker – César Ritz wanted the legs made two centimetres shorter. The opening, in June 1898, is a day still recalled with awe in the world of grand hotels. As the carriages wheeled into the Place Vendôme, César Ritz had the greatest success of his life.

Ritz ran his 'little Paris house' for only four years. He was overworking but was still restless and moved back first to the London Carlton while laying down plans for the London Ritz. Nearly 30 years of eighteen-hour days and the untimely death of his son René were taking their toll. In 1901, Ritz was preparing yet

another special event for the coronation of his old friend Edward VII when he was suddenly taken ill. He lost his memory and both his mental and physical faculties were impaired. Madame Ritz moved into the Paris management chair while her husband, a semi-invalid moved listlessly from one nursing home to another. He lingered on for sixteen years, eventually dying in a Swiss sanatorium in 1918.

The tradition he had begun went on long after him. The legend of the world's greatest hotel and its creator lived on through the mad twenties and the bitter thirties, years crowded with people like Theodore Roosevelt, Bernard Baruch and the Aga Khan, Sir Malcolm Campbell and Winston Churchill, Greta Garbo and Noel Coward, Douglas Fairbanks and Mary Pickford, Rockefeller and Pierpont Morgan, Carnegie and Valentino, Sam Goldwyn and 'Papa' Hemingway. Years after Ritz had died, his widow and son Charles could still sit in that jewel box of a hotel on the Place Vendôme, surrounded by an atmospheric guest list and Ritz-made cocktails like Bees' Knees, Gin Fizz and Pink Lady and menus of extraordinary *noblesse* and maintain that the Ritz was still as César had left it.

But the world of society-on-the-move missed him. Had he not been there, Irving Berlin would have had to find another theme for his *Putting on the Ritz* and Scott Fitzgerald would not have written *A Diamond as Big as the Ritz*. Amidst the gilt angels and the Aubusson carpets, the shy wood nymphs climbing up to countless painted ceilings and French doors opening on who knows what heavenly salons, the grand hotels of the world have gone on, spurred by the memory of the man for whom the best was not enough – it had to have panache, professionalism and good taste.

(Left)
César Ritz, with his two sons René and Charles in Salsomaggiore, when he was in charge of the Grand Hotel des Termes. BBC Hulton Picture Library.



Superlative Sparklers

Pamela Vandyke Price

Champagne is the world's supreme sparkling wine. It has been rightly remarked that it is no use submitting any but the best wines to the Champagne process, as it ruthlessly reveals any deficiencies. According to EEC and even Spanish legislation, the word for the region can only be applied to the sparkling wine made in the Champagne area according to the specifically detailed Champagne process. There are, therefore, in Champagne, wines that are good, wines that are better and, naturally, wines that you happen to prefer. At the summit of the bubbly pyramid are some superlative wines. These are usually referred to as the 'luxury *cuvées*', a *cuvée* or vatting in this context signifying the specific blend of certain Champagne establishments. They represent the very finest wine or wines that a house can make.

There is, however, no legislation additionally governing their production. Their appearance in the market is a fairly recent one. Most Champagne houses have always made at least one wine intended for the personal enjoyment of the directors, owners and their guests; the great Madame Clicquot's own vineyards produced her 'house wine' during her lifetime and Veuve Clicquot-Ponsardin's 'Grande Dame', in its *bombé* bottle, launched on export markets since World War II, is a *cuvée* made today according to the original recipe. It was in the between-wars period of economic depression that Moët et Chandon, who own the Abbey at Hautvillers where Dom Pierre Pérignon was the cellar master of the Benedictine establishment, courageously brought out their 'Dom Pérignon', in a bottle of the same shape and proportions as used in the 17th century. This is a vintage Champagne, varying according to the character of its year; its fame is now world-wide — a proof that people like to hear about excellence even if they cannot immediately afford it.



(Above)
Le Moulin de Verzenay, built in 1823, bought by Heidsieck Monopole in 1903. Photograph: Dry Monopole.

There are, however, a wide range of luxury Champagnes, some vintage, some non-vintage, at least one *rosé*, some *blanc de blancs* (a white wine made only from the white grapes permitted in the region) and, also fairly recently, the 'Blanc de Chardonnay' of Pol Roger; the use of this description, signifying that the aristocratic Chardonnay grape alone is used, may be a forthcoming trend, as its subtle but assertive style, exemplified by the great white Burgundies and often seen to advantage in vines planted all over the world, is one that appeals to the discriminating.

There are also some houses that do not make *cuvées* of this kind. Krug say that their vintage and non-vintage wines are, simply, always the best that can be made;

they select the grapes that are to go into the press by hand, they use cork stoppers throughout (most establishments have adopted the use of the crown cork for the first stopper). Bollinger, whose head, Christian Bizot, would prefer to see the term 'high quality *cuvée*' used, are a little different in what they produce at the top levels: they make wine from their own plantations of *vieilles vignes* ungrafted stock (in short supply, as can be imagined) and their 'Tradition R. D.' or *récemment dégorgé*, is, according to M. Bizot, 'to prove that a wine of Champagne, made from the best grapes, with the best techniques, matured on its lees for many years (as any grand *cru* from Bordeaux) can be of the highest quality possible'. This of course is a vintage Champagne.

But the variety of these beautiful wines is considerable: Piper Heidsieck's 'Florens Louis' is an assembly of a dozen vintage wines of the highest quality; their

newish 'Brut Sauvage' is topped up with wine only, no sweetening of any kind added to what is the basic sweetness in the original grape juice. A transparent bottle is put into every hundred of the dark green ones cellared, so that any change in the wine can be detected and observed. Deutz & Geldermann name their finest wine 'Cuvée William Deutz' after their founder, like the 'Florens Louis' of Piper, and G. H. Mumm's 'René Lalou'. Laurent-Perrier in 1957 launched their 'Cuvée Grand Siècle', with the device of the 'Sun King' on the bottle, commemorating the magnificent early days of Champagne's effervescent history. Perrier Jouët have an art nouveau bottle for their 'Belle Époque', which is known in the U.S. as 'Fleur de Champagne' because of the flowers trailing round the bottle and they also have a top quality wine called 'Blason de France'.

The bottles of these wines are

usually elegant enough to keep rather than throw away: Roederer's 'Cristal' is appropriately in clear glass – the late Madame Roederer caused heads to be shaken when she introduced it, but the vintage wine is superb. Mercier's 'Réserve de l'Empereur', with its Napoleonic evocations, is actually a dark green decanter, with a relief pattern of grapes and a cluster of grapes as a stopper, attached to the mushroom cork – it makes a delightful carafe. Another long-necked 17th-century type of bottle is used for the 'Dom Ruinart' of Ruinart, oldest house now in business, which today belongs to Moët et Chandon. Heidsieck Dry Monopole's 'Diamant Bleu' is in a sleek, slightly bulbous bottle, ridged in a classic pattern. Variations on shapes, tones of glass and, of course, label designs, differentiate Irroy's 'Château de Irroy', Taittinger's 'Comtes de Champagne', Canard-Duchêne's 'Charles VII Brut' and De Venoge's 'Vin des Princes'. These are only a few of many.

Charles Heidsieck have their own 'Cuvée Royale', a vintage Champagne made, like many of these top wines, from 100 per cent rated vineyards, and with a slightly higher proportion of black grapes in the blend; they also are associated with the House of Henriot's Réserve Baron Philippe de Rothschild, a wine which 'is the personal choice of the Baron, to which he has given his consent for giving his name'. This is already a prestige Champagne in the U.S., as well as for those visitors fortunate enough to enjoy it at Mouton-Rothschild at Pauillac.

The significance of these great Champagnes, however, is far more than a piece of publicity for a luxury product. It is a wonderful experience to taste any of them, not merely because they are fine in themselves, but because they exemplify the house style of their makers more impressively than the other wines of any particular establishment can. They are not for casual drinking

and, although most of them have sufficient weight to be suitable for drinking with rather plain but elegant food, a comparison of even two of them, side by side, in sympathetic company, without distractions will illuminate the shades of quality, the subtlety and finesse of a wine that is a work of art as well as a refined gift of nature. Remember that most of them age gracefully and often for longer than their compatriots in

Champagne. Appreciate them by never serving them iced into insipidity, merely cellar cool, in clear crystal (of a thinness that makes it 'give' to the hand if possible), and watch the bubbles rise from the pointed base of a tulip-shaped bowl or elongated goblet. The skein of upward-swirling seed pearls is a delight to the eye and, if you put the glass to your ear, you will hear a minute 'roar' as this golden foam breaks

on the surface. Champagne, great Champagne, is a delight to all the senses.

Pamela Vandyke Price holds the *Diplôme d'Honneur* awarded by the CIVC for services to Champagne in 1979, and received this year the order of *Chevalier de l'Ordre du Mérite Agricole* from the French Government. She is also the author of the *Guide to the Wines of Champagne*, published by Pitman.

Messieurs !! voulez-vous conquérir les cœurs !!

CHAMPAGNE J OFFREZ LE
DE LA JARRETIÈRE

Exiger la superbe PAIRE de JARRETIÈRES avec chaque bouteille

(Right)

Vercasson. Champagne de la Jarretiere, lithograph. CIVC.

The critics have always found David difficult to deal with. This is hardly surprising. How do we assimilate a painter who was the leader of the Neo-Classical movement in France yet who was also, on the authority of Baudelaire, the precursor of 'modern', that is Romantic, painting?

Among David's many pupils were the Romantic, Gros as well as the Classicist, Ingres. Here further, is an artist who dismantled the Académie yet was responsible via the tyranny of his *atelier* for much that was most conservative in 19th century French painting. In politics too David seems contradictory. He supported first Robespierre then Bonaparte; he was a fierce Jacobin during the Revolution and a place seeker under the Empire. The consequent division of opinion among the critics has been wide.

Anita Brookner's **Jacques-Louis David** (256 pages, 112 plates, eight in colour, London: Chatto & Windus £25) is a timely book. Enough time has passed since the great 'Age of Neo-Classicism' exhibition at Burlington House and the publication of Hugh Honour's popular *Neo-Classicism* for David's works to be widely known and admired in Britain, both for themselves and as part of the Neo-Classical phenomenon. Meanwhile the scholarly debate has continued and much previously unpublished material has been made available by the Wildensteins. Up to now there has been no critical biography available in English, no attempt to survey and interpret the career of one of France's greatest painters.

Dr. Brookner is well qualified for the task. She has made considerable contributions to the scholarly literature of her subject. But two of her earlier books, *Greuze* and *The Genius of the Future*, have shown that she has a certain impatience with the more traditional kind of art-historical writing. *Jacques-Louis David* is no exception and Dr. Brookner brings the techniques of her practice as a literary critic to the aid of her researches as an art historian. She tests the results of research for literary, theatrical or iconographic sources for David's history pictures against the ex-



(Above)
Jacques Louis David. The Death of Marat. The Metropolitan Museum of Art. Wolfe Fund, 1931.

perience of the pictures themselves, and sometimes rejects them as inadequate or misleading.

The method can be seen at work in Dr. Brookner's elucidation of the *Oath of the Horatii*, a key work in the understanding of David's art and personality. The picture belongs to that group of Stoic classical histories which mark David's long overdue coming of age as a painter in the decade before the French Revolution.

Critics searching for a source for the swearing of an oath by the Horatii, an incident which does not occur in any of the standard accounts, have tended to turn David into a gentleman scholar. But the urgency of this superficially well-controlled painting and the disturbing energy with which it communicates its meanings

seem to be largely independent of any prior knowledge of this obscure episode of Roman history on the part of the spectator. There is no reason to suppose that David did anything but invent the subject.

Dr. Brookner's argument is that the picture, in so far as it has a public and exemplary meaning, gains definition not from the bloody story of the Horatii but from the noble associations of the oath in classical history. She suggests that it is the well known patriotic oaths sworn by Lucius Junius Brutus, who expelled Tarquin, and Marcus Brutus, who assassinated Caesar, which are operative here. But it is the private meanings of the picture which predominate.

Anita Brookner's suggestion that the *Oath of the Horatii* is 'also the objective correlative of a frequently experienced temptation: to dignify one's own imperatives, no matter how reckless or ill-judged they prove to be' is convincing for more than its rhetorical force: 'To the small,

inarticulate, violent and vulnerable David came this fantasy of strength, calm, power, and indifference to public opinion on which he tried to model himself in the years that ensued'.

The *Death of Marat* is one of the triumphant masterpieces of French painting. For Baudelaire it was David's great contribution to modern art, to the painting of the heroism of modern life. It was 'amère et despotique comme la révolution dont elle est née'. Dr. Brookner devotes considerable space to an analysis of this stark work in which David goes far beyond the bounds of orthodox Neo-Classicism into a realm where the real and the ideal become one.

The elements of the painting are substantially true to the facts. David had visited Marat a few days before his murder by the young Royalist Charlotte Corday. He had found him in the bath of cold water in which a skin disease forced him to spend much of his time. He had organised the obsequies in which Marat's

rapidly decaying body had been exposed in the church of the Cordeliers with the bath and the block of wood he used as a writing desk. But the facts are transformed into something rare and strange, an icon for an age which had abolished Christianity.

Dr. Brookner's analysis is hard to fault and she concludes that 'the true wonder of the *Marat assassiné*. . . is not, as is sometimes stated, that a sordid political assassination has been transformed into great art. It is that art and life have become indistinguishable, and that the professional preoccupations of artists will never again operate in a purely traditional way'. It is a strikingly original work and the associations and allusions by which it makes its effect are manifold. One might only have wished to know what part that austere tradition of French religious painting established by Champagne and brought into the 18th century by Restout played in the genesis of the *Marat*.

Fortunately not all David's painting operates at the intensity of the *Oath of the Horatii* or the *Death of Marat*, and it is a relief to turn to the portraits which form a refreshing accompaniment to the subtly shifting style of the great works. It is useful to have such a good selection of illustrations demonstrating David's range as a portraitist, though the quality of reproduction is not as high as it ought to be in a book of this price.

The incidence of masterpieces is impressively high. There are the sly, bourgeois Pécouls, David's parents-in-law, painted in the early 1780s, very much in the tradition of Aved. The equestrian portrait of Count Potocki and the double portrait of Lavoisier and his wife, highly finished and aristocratic are followed by the urgent, provisional, images of Mme. Chalgrin and the Marquise de Pastoret. These are products of the Terror and their unfinished look, drab clothes and utilitarian accessories contrast poignantly with the almost miniature-like delicacy and unaffected ease of the portrait of M. and Mme. Sériziat, painted during the Directory.

The famous portrait of Mme.

Récamier reclining shyly on a sofa and the unusually richly coloured half-length of Pius VII dating from 1800 and 1805 show the intelligent and sensitive response to character which was the other side of David's nature.

It is fitting that this exciting book's assessment of the last period of David's career, in exile among the Belgians after the fall of his last hero in 1814, should rest not on such feeble mythologies as the *Cupid and Psyche* but on the portrait known as the *Trois Dames de Gand*. As Anita Brookner says, this disingenuously provincial portrait, the product of a voluntary renunciation by a great painter, 'must do duty for David's final masterpiece'.

Marc Jordan

Almost anything written about Titian by Charles Hope is eagerly read by serious scholars of Italian painting; *Titian* (170 pages, 86 illustrations, 32 colour plates, London: Jupiter Books, £12.50) is his first book on the artist, and it provides a rich mine of information, new ideas and a

clearly through the principal events of Titian's life. Many of the ingrained theories regarding Titian's iconography are questioned, as in the case of that most thorny of 'problems in Titian' the *Sacred and Profane Love*. Hope argues that it is not a neoplatonic allegory, and might be more correctly called *The Bride of Niccolò Aurelio at the Fountain of Venus*. His reasons for this are convincingly based on a combination of an historical event (Aurelio's wedding in 1514), the presence of Aurelio's wife's escutcheon in the silver dish, and the fact that Venetian 16th century brides usually wore white and carried roses. Such a direct interpretation is of course at variance with the complexities of Panofskian analysis, but as Hope points out elsewhere 'simplicity and clarity is characteristic of Titian throughout his career'.

Although the approach of this book is staunchly art-historical, the author constantly averts the reader of the dangers of accepting easy assumptions. A particularly telling point is made in noting the

Money – for the commission, iconography and style. In this context, the treatment of Titian's patrons in the text is commendable, particularly in connection with the Habsburgs and Titian's 'Counter-Reformation' works which were painted for them. The author has wisely concentrated not on Titian's most popular paintings, but on works which convey perhaps a more balanced historical vision.

The author is unfortunately not helped in this by his illustrations, many of which are virtually illegible; this is especially so in many of the portraits, which rely so strongly on simplified but subtle modelling, and in what should be stunning details like that from the Escorial *Martyrdom of St. Lawrence*. Despite such innumerable technical quibbles, this is a text which will surely remain a guide for future studies of Titian.

Charles McCorquodale

(Below)

Titian. Sacred and Profane Love, 1515. Uffizi.



carefully balanced survey unusual in popular books of its kind. As Charles Hope is one of the leading Titian specialists, and has investigated areas of the painter's life and work which normally fall outside the scope of general surveys, the result is particularly interesting.

Having chosen to 'concentrate on his larger works', the text is divided into five chronological sections, leading the reader

great disparity between the destroyed *Death of St. Peter Martyr* and the Giorgionesque *Madonna with the Rabbit* in the Louvre. Here we are cautioned of the 'futility of attempting to analyse Titian's development purely in terms of the figure style', and one of the book's principal merits is that it takes each painting individually, assessing the reasons – often far from obvious, as in the case of the Dresden *Tribute*

There is now a **Complete Paintings of Titian** in the useful Granada series, edited by Terisio Pignatti of the University of Venice (two volumes, 646 illustrations, £3.95 each).

All books reviewed in this section are available from St. George's Gallery, 8 Duke Street, St. James's, London SW1. Telephone: 01-930-0935

Chinese Export Porcelain

Opening 17 September 1981
Stair & Company Limited
120 Mount Street, London W1

Furniture, however fine, can benefit from decorative pieces of porcelain that compliment its outstanding features.

Stair & Company have specialised since 1912 in English antique furniture, allied with 18th century works of art. Their new Porcelain Room opens this month offering a selection of Chinese Export Porcelain. The peak period of Chinese Export Porcelain was in the early 18th century before the Chinese had lost their own identity and style. They had readily adapted to so many foreign influences, that by the end of the century, the European firms (Meissen, Sévres) were producing superior and more collectable pieces. The porcelain in this exhibition falls into the category of the intriguing, decorative piece designed to please as opposed to the floral piece, the domestic utensil and armorial porcelain. The Ming Buddha is a good starting point – it was an image that the European buyer found comprehensible and



(Above)
Figure of a Buddha, Ming, c. 1550, seated cross-legged on a lotus pedestal. Height: 10 1/4 inches. Stair & Company.

able to buy. Other pieces include a particularly attractive pair of oval pierced baskets, Qianlong, c. 1775, with flared sides of pierced trellis which were adapted for European use and are highly decorative and elegant; a superb *famille rose* plate,

c. 1765, which is decorated with carp in iron red. The quality of the latter piece is found in its composition, its shimmering colours and the small carp that seem to swim out of the surface.

It is an exhibition that appeals not to the specialised ceramics collector but to the connoisseur looking for a piece to offset his furniture. Perhaps the only pity is that the pieces are shown in glass cases (for practical reasons) and not displayed on the furniture influenced by the Chinese, which compliments their elegance.

Prints After Pieter Breugel The Elder

14 July – 15 October 1981
Fitzwilliam Museum, Cambridge

The Fitzwilliam Print Room, which usually has exhibitions drawn from the Museum's collection, is now showing prints after Pieter Breugel the Elder (c.1525–1569) from a fine private collection. Those who are familiar with the artist's paintings may not realise that much of his early work consisted of careful drawings prepared for the Antwerp print publisher Hieronymous Cock; indeed much of Breugel's fame relied on the prints which he designed.

The exhibition shows a representative selection of nearly 60 of his prints, the majority of which were done during his lifetime. These start with five of the thirteen influential Alpine landscapes published after his journey to Rome in the early 1550s. In the following fifteen years Breugel made many fantastic designs which carried on the tradition of Hieronymous Bosch, and the exhibition also includes a few prints after that master to make the comparison. But this genre was only part of Breugel's activity; he was clearly fascinated by people and their activities, and not only by their follies. The powers of observation seen in the landscapes are equally evident in the splendid prints of warships or in the many scenes of peasant life, both those pointing a moral and those recording rural life, such as the harvest scene known as *Summer*, for which there is a preliminary drawing done in the year before his death. By the end



(Above)
Pieter van der Heyden after Pieter Breugel I. Summer. The Fitzwilliam Museum, Cambridge.

of his life Breugel was primarily engaged in painting; it is interesting to compare the earlier prints, for which he had provided drawings which indicate almost every stroke for the engraver, with the posthumous prints, after paintings such as *The Death of the Virgin*, which are more painterly interpretations.

This is a rewarding exhibition, and it is particularly good to see impressions rather than reproductions of such elaborate engravings; one could however wish that the prints were arranged in a way which followed Breugel's development as an artist, and that the handlist had notes on more of the prints.

David Alexander

Chichester Festival Theatre Auction

7 p.m. Saturday 3 October 1981
Onstage at the Theatre
Oaklands Park, Chichester
West Sussex

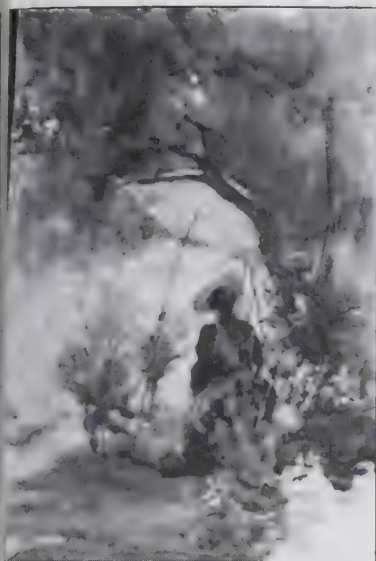
Before theatres like the Crucible were built, Leslie Evershed-Martin, OBE, had masterminded the building of Chichester Festival Theatre. It is a remarkable theatre for many reasons but mainly as a pioneer for the thrust stage design. This has provided a challenge to a distinguished list of directors and actors since its opening in 1962. Since the days of its first Director, Lord Olivier, the theatre has continued to prosper. In order to support the

expansion of this magnificent theatre in the South, the Chichester Festival Theatre Building Development Fund is appealing to the many audiences who have filled their house, to attend the sale conducted by Sotheby King and Chasemore of Pulborough. The charity sale includes pictures, furniture, jewellery, porcelain, theatrical mementoes (given by the actors who have enjoyed their seasons at the theatre), wine, books and other items. The works of some of the United Kingdom's most talented artists will be auctioned: Elizabeth Frink, Patrick Caulfield, David Hockney, David Tindall, Eduardo Paolozzi and others. The London dealers have generously supported the occasion and the evening should be another success for the theatre and its Artistic Director, Patrick Garland. All proceeds will go towards the theatre.

Mildred Anne Butler 1858–1941

Viewing 14–18 September 1981
Sale 13 October 1981
Christie's, 8 King Street, London SW1

The turn of the century saw the gardens of Ireland at their finest, and Kilmurry ranked high among them; set among the pastures of Kilkenny, its herbaceous garden, conservatory and avenues of flowering trees presented an extraordinary wealth of colour. Mildred Anne Butler lived at Kilmurry all her life, and the watercolours that she exhibited throughout her career at the Royal Academy and the Old



(Above)
Mildred Butler, *The Arch Garden*, Kilmurry, signed, 10 $\frac{5}{8}$ x 14 $\frac{5}{8}$ inches.

Water-Colour Society, in Belfast and in Dublin, bear vivid testimony to the beauty of the gardens and surrounding country. She was the daughter of Captain Henry Butler, a grandson of the 11th Viscount Mountgarret, and himself author of a group of atmospheric views of South Africa and South America in the present collection. Mildred Anne was taught by Paul Jacob Naftel in London, then by Norman Garstin in Newlyn; thereafter she developed the fresh impressionistic style that brought her popularity and acclaim in Ireland, Britain and on the Continent.

Pilkington presents New Glass — A Worldwide Survey
22 July – 11 October 1981
Victoria & Albert Museum
South Kensington, London SW7
Touring thereafter to France and Japan

The Victoria & Albert Museum must be congratulated for tempting the public to enter its doors to view this dazzling and enterprising exhibition. Just as their 'Spotlight' exhibition, opened earlier this year, captures the spirit of the stage, the 'New Glass' catches the essence of glass.

The exhibition was organised by the Corning Museum of Glass in New York and sponsored by Pilkington glass manufacturers, to show the changes in glass design over recent years. An international committee of ex-

perts were chosen to judge over 6,000 entries and the result was a selection of 273 exhibits by 196 artists and manufacturers from 28 countries.

Too often glass is exhibited in shady cases where its inherent qualities are dulled and destroyed. This exhibition shows a conscious but effective effort to display each exhibit in the full radiance of bright lights reflected on a white corrugated background. One is left with a new impression of the fascinating and fluid quality of glass as a medium, which has formerly been overshadowed.



(Left)
Sam Herman. *Studio Glass*.
Oxford Gallery.

is the opalescent white glass of Dillon Clarke entitled *A Basin Full of Stars and Stripes!*, in which the orange and brown stars swirl decoratively against a white background.

Also opening this month is an exhibition of **Sam Herman's** work (14 September – 14 October) at the Oxford Gallery, 23 High Street, Oxford. Some of his dynamic designs are also on view in the 'New Glass' exhibition. This is another opportunity to experience Herman's rounded and stretched shapes, particularly for those who missed his exhibition at the Fine Arts Society in July this year.

Colin Pearson
18–19 September 1981
The Craftsmen Potters
Association
William Blake House
Marshall Street, London W1

Since his 1971 exhibition at the Crafts Centre, Colin Pearson's work has been dominated by wing structures. These ornate pieces were initially designed as handles but now have a purely decorative function. These wings are an integral part of his work and have helped to establish his reputation in recent years. These sculptural pieces help to evoke archaic and ritual feelings, sometimes leaning more towards classical Greece and with others a Viking influence.

Although there are many winged pieces in the exhibition in various sizes, Pearson is also including black and white works similar to those shown in his very first exhibition. These will be both rough and smooth and he has introduced a greater variety of colour than is usual to his craftsmanship. Another noticeable influence is that of the Far East. Following his recent trip to Japan, Pearson has introduced a style that is related, but not brashly dependent upon Japanese works.

It is always interesting to see the development of Pearson's decorative and fantasy works, and this is a welcome opportunity for those unable to visit his exhibition in Belgium at the Knokke-Heist.



(Above)
Michael Esson. *Self Portrait*,
colourless glass, optical quality.
Height: 17.9 cm. Width: 15.8 cm.
Victoria and Albert Museum.

The wide range of exhibits varying from the functional to the abstract show that glass is no longer used for the domestic utensil but as an aesthetic material. Glass collages, sculptures, and objects in a mass of colours and forms create an exciting exhibition. Most of the pieces were handblown but a few were

machine cut, making use of new technological innovations. It is difficult to select the most outstanding designs – there is no comparison between the surreal or the super real exhibit.

Esson's *Self Portrait* is an angular piece in frosted glass which creates a haunting image. In contrast Peiser's *Wisteria Trees* creates a remarkable woodland scene; he uses the tall vase form to accentuate the feeling of being there in the wood with the wisteria and greenery hanging overhead. In a lighter vein there



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The Romantic West

14 September – 2 October 1981
Kennedy Galleries
40 West 57 Street
New York 10019

Kennedy is celebrating America's Golden West from its early exploration and settlement to the frontier's final years. The exhibition of 95 paintings includes works by such distinguished Western artists as Russell, Bodmer, Ranney, Miller and Catlin. 'The West As Romantic Horizon' exhibition is on permanent loan to Omaha's Joslyn Art Museum, and its selected works are from major collections owned by The Inter-North Art Foundation of Nebraska.

Fenwick Landsdowne

19 September – 25 October 1981
Vancouver Art Gallery
1145 West Georgia
Vancouver BC Canada

Landsdowne's extraordinary wildlife paintings are held by major museums and galleries throughout the world, including the collections of the Royal Family. This retrospective of 160 works, produced between 1954 and 1980 includes paintings never before exhibited or published. The Landsdowne exhibition is funded by a grant from The Canada Council.

Ted Jacobs and Dance

22 September – 16 October 1981
Coe Kerr Gallery
49 East 82 Street
New York 10028

'I want to show ballet from the dancer's point of view—to capture its idealism, beauty and grace.'

(Above)

William Tylee Ranney. *Hunting Wild Horses*, 36 × 54½ inches. The Inter-North Art Foundation, Joslyn Art Museum. Photograph: Lorrain Meares.

Ted Jacobs' 100 – 150 works on paper, all sketched from life, celebrate dance from the 1940s to the present. The artist's subjects include dancers Merrill Ashley, Alexandra Danilova, Nancy Raffa, Adam Luders, Carl Corry and Christopher Gillis. The World of Dance exhibition is presented as a tribute to William Como, Editor of *Dance Magazine*.



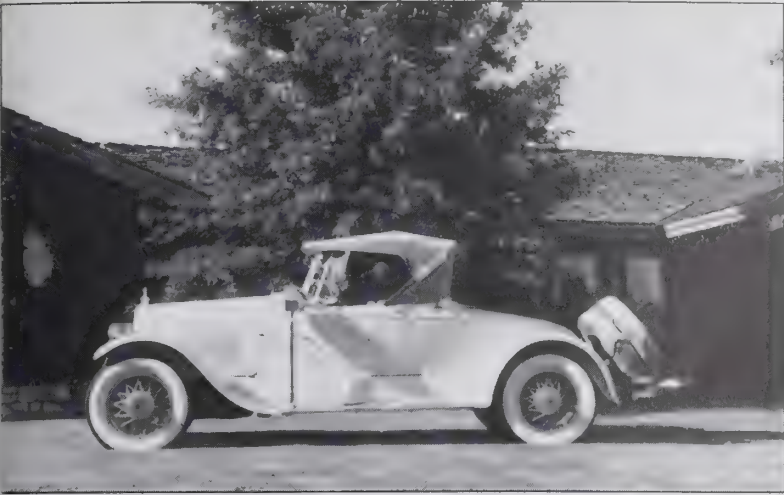
(Above)

Ted Jacobs. Carl Corry, *Dancer Joffrey Ballet Company. Pose: Le Corsaire*, 1981, mixed media.

Christie's Auction of World Museum Collection

21 – 24 September 1981
The World Museum
1400 East Skelly Drive
Tulsa, Oklahoma 74105

The World Museum is liquidating its diverse collection in order to concentrate on its primary



(Above)
Lincoln Boat Tail Roadster
 1924, Model L-130, Brunn body
 plates. Christie's World Museum
 sale.

purpose – missionary activities in the developing world. Christie's has assumed a formidable task in what is expected to be the largest and most valuable 'on premises' sale ever held in America. Among the 4,000 lots are classic Lincoln cars, Oceanic art, 19th century European sculpture and painting (including four enormous religious paintings by Doré), French furniture and decorative works – as well as a Mexican ox cart and a 19th century English hand printing press.

**29th Annual Theta Charity
 Antiques Show of Houston**
 23 – 27 September 1981
 Albert Thomas Convention
 Center, Capitol at Bagby
 Entrance, Houston, Texas

Not only has the Theta Fair become one of America's great antique shows, but during its first 28 years, volunteer members from The Houston Alumnae of Kappa Alpha Theta have raised and donated over \$500,000 to Houston charities. The 1981 edition presents 50 nationally recognised dealers who have come to exhibit and sell the finest in antiques during the five-day show.

Features of the fair include 'The Petit Museum', an exhibition of small rooms with period furnishings from private collections, a special loan exhibit of original maps showing the evolution and history of Texas from

the 16th to the 19th century, and the Theta Antiques Forum presentation of distinguished speakers, sponsored by The Brown Foundation. This year's decorative theme focuses on Texas during its early colonisation period. The Preview Party is on 22 September, from 6.30 – 9.00 p.m.



(Above)
Silver table lamp by Fabergé,
 c. 1900. *A La Vieille Russie,*
 New York. Theta Charity
 Antiques Show.

**Third Annual Fall
 Antiques Show**
 24 – 27 September 1981
 Passenger Terminal Pier
 West 55th Street and
 Hudson River, New York

New York's Fall Antique Show has been called 'the major Americana show in the country'. 90 distinguished dealers from nineteen states will confirm this reputation, as they exhibit a complete range of American art and antiques, including formal, country, Shaker, Victorian and Mission furniture, quilts, folk art, paintings, books, photography

and American Indian artifacts. A special preview to benefit New York's Museum of American Folk Art will be held on 23 September 1981, from 6.30 – 10.00 p.m.

Fall Sale in Washington
 24 – 27 September 1981
 C. G. Sloan and Company
 715 Thirteenth Street NW
 Washington DC 20005

Sloan's first major sale of the fall season comprises of fine period furniture, including a Newport



(Above)
Pablo Picasso. Spanish Girl,
 c. 1901, crayon drawing,
 9 3/8 x 6 inches.
 Sloan and Company.

Goddard-Townsend Queen Anne tea table, English, American and Continental silver, jewellery, significant bronzes, rare Oriental carpets, Chinese export porcelain, celadon pieces, and paintings from every school.

Of special interest is a collection of *pietra dura* plaques and table tops, and an antique Viennese jewel coffer-on-stand, ivory veneered, set with enamelled plaques and enamelled silver sculptures and mounts.

Important Painting Auction
 23 September 1981
 William Doyle Galleries
 175 East 87 Street
 New York 10028

Highlights from this Old Master, 19th and 20th century American and European paintings auction include *A Welsh Valley* by William Shayer, Sr., 1788 – 1879; *The Wedding Party* by Charles Edouard Delort, 1814 – 1895; and *Summer Swim at the Pond* by Howard Chandler Christy, 1873 – 1952.

(Below)
Johann George Meyer von Bremen. Two Proud Mothers,
 1867, 15 x 13 inches.
 William Doyle Galleries.



The 22nd Autumn Fair

25 September – 4 October 1981
Ile de Chatou, Paris

Nearly nine acres of the Ile de Chatou will be taken over by some 800 dealers in antiques and curios from all over France, joined by numerous purveyors of provincial food, delicacies and wines. It is a great festive occasion, the origin of which dates from the Middle Ages – the Ham Fair, created by Royal Charter in 1222, was then held around the Cathedral of Nôtre-Dame. In 1858, dealers in bric à brac, curios and metalware started their own fair on the present site and in 1869 the two fairs amalgamated.

Since the Second World War, this combined fair has been held twice a year, in spring and autumn, becoming known as La Foire à la Brocante et aux Jambons.

Antiques far outstrip food in importance at this event, but one can still sample smoked mountain ham and wine poured from a three litre bottle called a charlotte, in an impressionist ambience only ten minutes away from the Arc de Triomphe, whilst hoping to find the collector's bargain.

Open every day from 9 a.m. to 6 p.m. Entrance eight francs.

(Below)

Nécessaire de voyage from the Bernadotte family. Mahogany with brass inlay containing 39 pieces in silver gilt, ivory, crystal and tortoiseshell. The cup is 'old Paris' porcelain with white and gold decoration. Autumn fair, Ile de Chatou.

Silver Treasures from South America 1700 – 1900

7 July – 31 October 1981
Staatliches Museum für Völkerkunde, Maximilianstrasse
Munich, West Germany

The exhibition will show the wealth and quality of silver-smithing in South America, displaying pieces largely from private collections that have never been shown in public

before. Items will show the role of the silversmith in religious and secular art, and the wide variety of work associated with horses and riding. Over 500 pieces will be shown, revealing much about the nature and style of craftsmanship.

(Below)

Smoking utensil in the form of a swan, made in Buenos Aires during the 19th century.

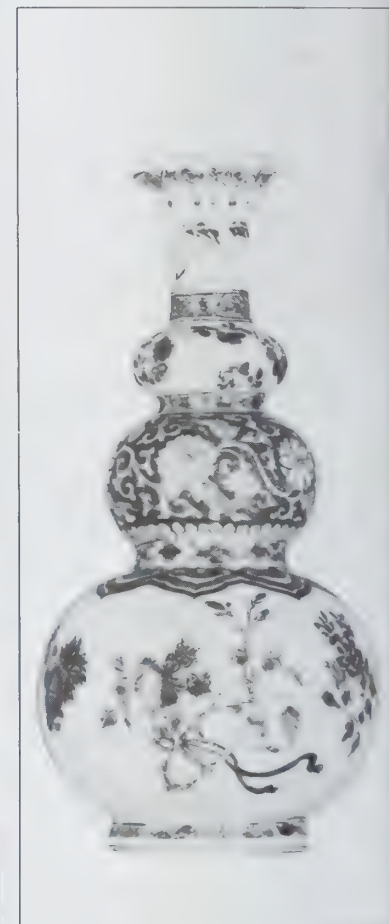


Delft – 33rd Antique Dealers Fair

16 October – 4 November 1981
Het Prinsenhof Museum
The Netherlands

Coming from fourteen towns throughout The Netherlands, 38 internationally renowned fine art and antiques dealers, will be taking part in what is still seen as one of the finest antique dealers' fairs in Europe.

In the serene atmosphere of the Prinsenhof Museum, they will be showing items that represent the best of the Dutch art forms. There will also be exhibits originating from other sources. All the items have been selected carefully, in order to maintain the very high standards, which have made the reputation of Delft and its fair.



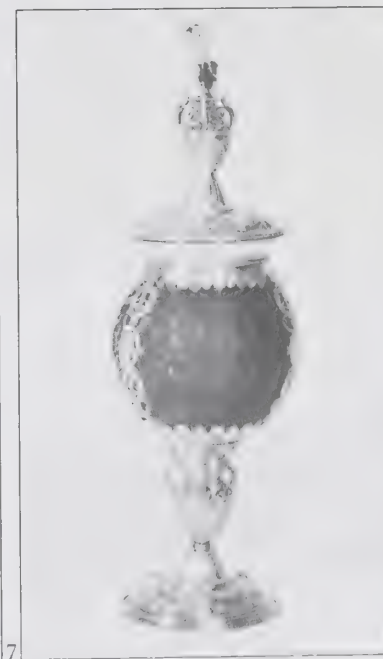
(Above)

One of a set of five Chinese porcelain famille verte, triple gourd vases Kangxi period. Vanderven and Vanderven, 'S-Hertogenbosch.

(Left)

English glass with Dutch wheel-engraving, the inscription translated reads 'Success to the flax-trade'. Height: 20 cm. Frides Lameris, Amsterdam.





Antiques and works of art which represent the best of Dutch art forms will be exhibited by top dealers from The Netherlands at the Delft fair. The seven items illustrated are typical of the very wide range which will be available.

1: *Pieta*, South German, 1530, linden wood with old polychrome. Jan Dirven of Eindhoven.

2: *Pieter de Hooch*, 1629 – 1683. *Family Portrait on a Terrace*, signed and dated 1667, 67×77 cm. Robert Noortman Gallery of Hulsberg and London.

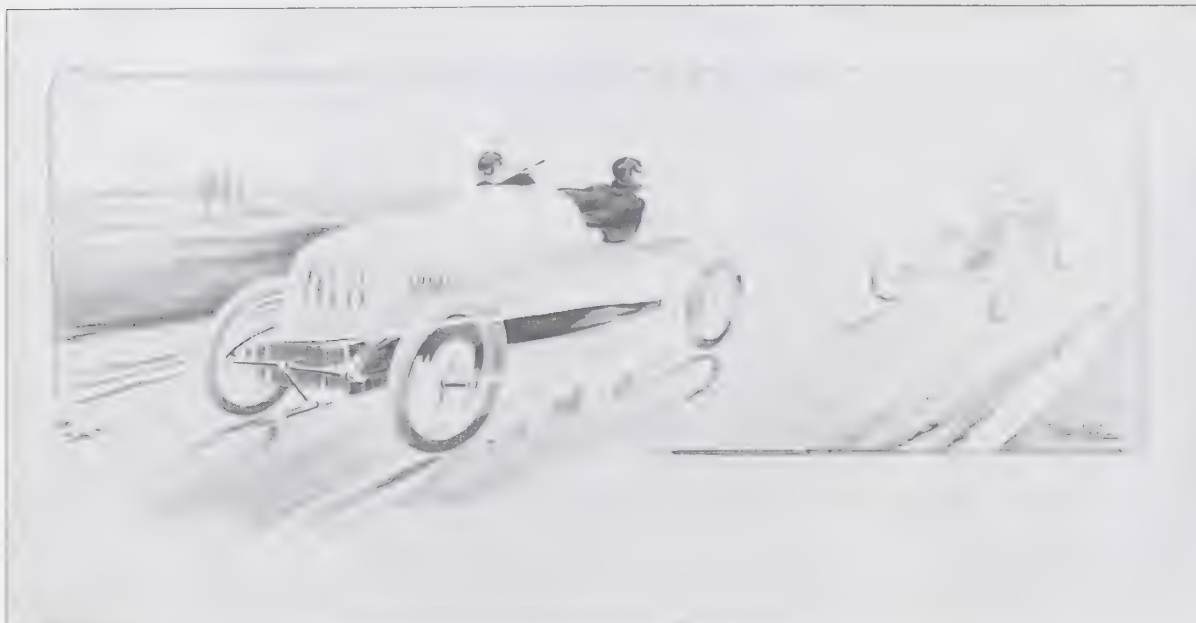
3: *Showcase*, early 18th century, Holland, walnut with burr walnut panels, 161×40×202 cm. C. J. J. Weegenaar of the Hague.

4: *Jan van Goyen*, 1596 – 1656. *Landscape with Lime Kilns*, 1629, signed with monogram. P. de Boer of Amsterdam.

5: *Johan Barthold Jonkind*, 1819 – 1891. *Ship's Keel on the beach at Honfleur*, signed and dated 1865. Gebr. Douwes of Amsterdam.

6: *Set of six Louis xv chairs*, signed 'F. R. C. Reuze, 1716 – 1799', mid-18th century, French. Limburg Antiques of Schuddebeurs.

7: *Silver mounted carved coconut cup and lid*, Year letter 'V – 1564', Amsterdam. Height: 32.5 cm. Width: 9 cm. Joseph M. Morpurgo of Amsterdam.



Ernest Montaut

Until end of September 1981
The Asia Art Gallery
On Lan Street

One of the most surprising aspects of early 20th century painting is the recently rediscovered work of the artist Ernest Montaut.

This Parisien, born in 1879, lived the briefest of lives, dying at the age of 30 in 1909, but not before he had managed, as no other artist of the times did, to immortalise the early days of the motor car.

In those heady days of speeds up to 30 miles per hour, the poster you would encounter in the saleroom of the motor dealer, was not a lush photo as it is today, but a print from one of Montaut's original monotone lithos.

The prints were hand coloured by his studio of a dozen artisans trained to follow the master's concept. The process was complicated enough, the original outline being drawn onto the lithographic stone and printed in sepia. Then the lithos were skilfully painted with water-colour, using a set of stencils for up to eighteen colours. The finished prints usually measured 17 x 34 inches.

The business grew apace as interest in and the demand for the motor car increased. Not only showrooms but the houses of enthusiasts were hung with Montaut prints. The prints sold for only a few dollars each, despite the time-consuming process of manufacture.

(Above)

Ernest Montaut. *Gabriel sur Mors*, 1903.

When Montaut died, his work suffered a not unnatural eclipse – his subjects, the cars, in the manner of fashion, altered greatly and their handmade portraits became outmoded. Until after the Second World War, even originals by the artist or by his wife, who was also a fair painter, could be picked up for next to nothing. But recently an original was sold in Christie's for £1,200 and others reached a respectable £800 or more, indicating the rising popularity of his works.

The exhibition consists of about 25 good prints and the first thrills of motors and motoring are realistically recaptured. The skill is partly that of an excellent cartoonist in its exaggerations, that seize on the salient points of shape and detail. It is also in part a reflection in the artist of his own obvious excitement, as those first big-engined vehicles with minimal bodywork, pounded on minimal tyres, over minimal roads, that were still more fit for horsed than horseless carriages. They have a real authentic zest and a first fine machine-powered rapture at speed, in a countryside that is seen just at the end of its last years of rural tranquility.

About 100 originals were made in sets of about the same number each. Time has doubtless removed most of them to the dustbin, so those that now survive have a definite rarity value.

Manila Oriental Antiques Exhibition

22 – 27 September 1981
The Manila Hotel

The last week of September sees the Fiesta Pavilion in one of the Orient's oldest hotels filled with the gathered riches of the East – and some from the West. The Manila Hotel was first opened in 1912 and after an honourable and star-studded existence between two wars was restructured lavishly and with great taste in 1976. For those attending the five-day Fair there is a definite consonance between the decor of the hotel, with its up-to-date colonial elegance, and the contents of the booths in the Fiesta Pavilion.

The Philippines' top 21 dealers will all be there along with representatives of international dealers. This means several things. First the accent will be heavily on material from the country itself. The Philippines in times gone by imported more Chinese export ware than any other country outside the Middle East. Much of it was buried with honoured dead, and much of that has been dug up in the last twenty years. The earliest wares found have been Tang (a collector in Manila suggested to me that he would not be surprised to find Han wares in due course), and all periods after that are plentiful.

The quality of many pieces can be astonishingly fine, and since most were imported and almost immediately buried, very many pieces are absolutely intact, the

only deterioration being, on unfired biscuit or on crackled glazes, the infiltration of the ruddy colour of Philippine soil.

Other local antiques are Spanish-period furniture, some of it attractive local work imitating Iberian styles over several centuries, and *santos*. These wooden carvings, often polychromed, of various saints of the Church, show at best a simplicity of approach. This derives from the former great native sculptural tradition, grafted onto Christianity, which became the national religion. In the most sophisticated examples, the head and hands, sometimes feet too, are of carved ivory inset in the body of stylised wood carving which is often conical in shape.

Visual Art Society

24 September – 4 October 1981
The Hong Kong Arts Centre
Harbour Road

One of the symptoms of the resurgence of Chinese painting in Hong Kong has been the sprouting of societies' large and small, composed of groups of young painters who felt that they had something in common – if only the indifference of society towards them.

This phenomenon dates back to at least the 19th century in the West: the Pre-Raphaelites, the Barbizon School and the Futurists, were all responding to similar comradeship and varying degrees of public hostility. This caused them to promote the change from the safe and acceptable in art.

The Visual Art Society was established in 1974, by no means the first of its kind in Hong Kong, but one of the most durable. It has twenty members, it holds an annual exhibition, monthly discussion meetings, and sponsors other exhibitions jointly with popular Chinese publications.

The quality of the exhibits varies greatly, but it is apparent year by year that the society does not exist solely to promote the painting egos of its members. It forms a nucleus for constructive thought and encourages members who might, for lack of patronage, otherwise give up painting and sculpting.



THE STATELY ROOMS OF BUCKINGHAM PALACE

Buckingham Palace, the official residence of Her Majesty Queen Elizabeth II and the Duke of Edinburgh, is one of the greatest Royal palaces in Europe. Purchased by the Crown in 1761, the palace was extensively rebuilt during the 19th century, first to designs by John Nash, and later by Edward Blore. The present building was refaced from 1912 by Sir Aston Webb, when the familiar French 18th century style was adopted. At the same time, the courtyard was enclosed by a series of ornamental gates, which helped to distance the palace from the Victoria Memorial, and the splendid vista along the Mall. Recently a new series of photographs of the State Rooms and the Private Suites was officially commissioned from Jeremy Whitaker. The Connoisseur is privileged to be the first magazine to be granted permission to publish these photographs. All the photographs have been reproduced by Gracious Permission of Her Majesty the Queen.

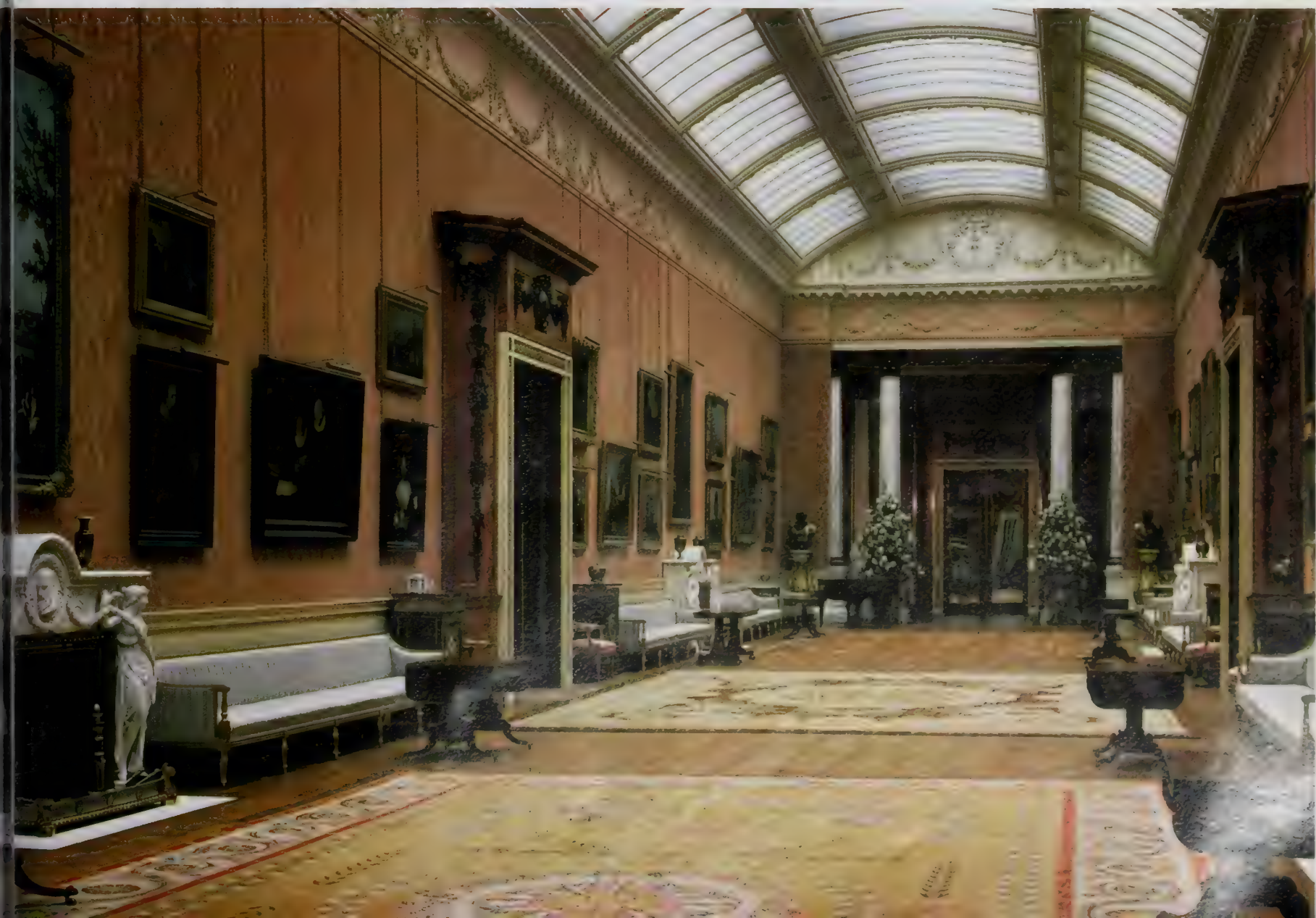
Above: The Throne Room, completed early in Victoria's reign, and richly decorated in Edwardian taste.



Above: The formal splendour of the Grand Staircase gives visitors a suitably Baroque introduction to the State Rooms in the Palace. Dating from the early 1830s, the Staircase leads to the East Gallery, the State Dining Room and the Ball Room.

Above right: The State Dining Room was completed early in Queen Victoria's reign. The elaborate and complex ceiling, designed by Blore and the collection of State portraits provide a suitable background for the banquets and other formal events that are held here.

Below right: The Picture Gallery, housing part of the Royal collection, is a handsome corridor, 155 feet long, lit from above by a curved glass roof installed in 1914. The sculptural-chimney pieces honour Titian, Dürer, Van Dyck and Leonardo da Vinci.







Above left: The White Drawing Room is used by the Royal Family to assemble before entering the State Dining Room or the Ball Room on State occasions. Originally created by Nash in 1831, the decor of the room anticipates later Edwardian splendour.

Below left: The Ball Room is shown here prepared for a State banquet. By comparison, this is a rather austere room, enriched by the decorative sculpture in French taste and the splendid throne canopy. As such, it is a perfect foil for formal and grand occasions.

Above: An ante room to the Green Drawing Room, the Guard Room was conceived on a smaller scale. Delicately lit from above by a partly glazed roof, it is one of the best and the most original of the rooms in the Palace designed by Nash.



Above: Fronting the Mall, and overlooking the courtyard and the Victoria Memorial are a series of Private Suites. Restrained in style and more domestic in scale, these suites are used by the ministers of visiting heads of state and other formal visitors.

Above right: The Green Drawing Room, which originally was Queen Charlotte's saloon, opens onto the Picture Gallery. The rich plasterwork and the gilded ceiling contrast with the stamped green brocade on the walls and the rich crimson of the Axminster carpet.

Below right: The Chinese Dining Room is an exotic confection designed by Blore, using decorative details from the Royal Pavilion in Brighton. Oriental works of art are displayed against lacquer and gilded ornamentation in Chinese, Japanese and Hindoo taste.



A NATURAL CONNOISSEUR

Three generations of an English family have assembled an extraordinary collection which is displayed with the delightful touches of humour that capture the essence of true connoisseurship



Enter the hall of a certain James II rectory and the eye rises to an overpowering 17th century German giltwood tabernacle at the head of the oak stairs. A pious house, you assume; but then the eye falls to a chest laden with Roman pagan statuary, a wall-mounted marble sarcophagus from the 1st century AD dedicated to the gods of the underworld, and a standing coffin from the Lu Chu Islands, Japan. An old rectory?

Slightly confused, one looks again. The closely grouped Tudor and Stuart portraits on the staircase are very good, though a central Correggio copy of the Holy Family seems at odds with the Francis Barlow above it. Upon the ornate Flemish chest, a 15th century lectern sits among the Roman heads; eclectic, perhaps, though not as ill-judged as the pain-wracked Atlas one observes to surmount the Sandbach longcase clock of 1800. Lifted, the eye encounters a strangled figure of St Edmund upon a Jacobean cabinet with Victorian composite additions. So far, one has not moved from the doormat. What is going on?

In fact, the owner is having a gentle joke with you, the first of many in his remarkable house. His father is laughing too; it was he, a rare priest with a sense of humour, who principally drew together the important and the eccentric works of art which crowd the interior of this lovely rectory.

This is art displayed not to minister to the pomposity and self-glory of its owner, but to attract, warm and amuse. There are many distinguished things in this old rectory, but they are not laid out to distinguished effect. They speak rather of the sheer affection of the owner for his objects, of the amateur's fine eye, of a natural connoisseurship. There is nothing dealer-influenced here. One senses a consistent taste deployed over a wide range of things, wittily and deliciously tending towards the obscure, the self-parodying and self-mocking. It is very English, and not a little Irish.

Indeed, anything which tends towards the

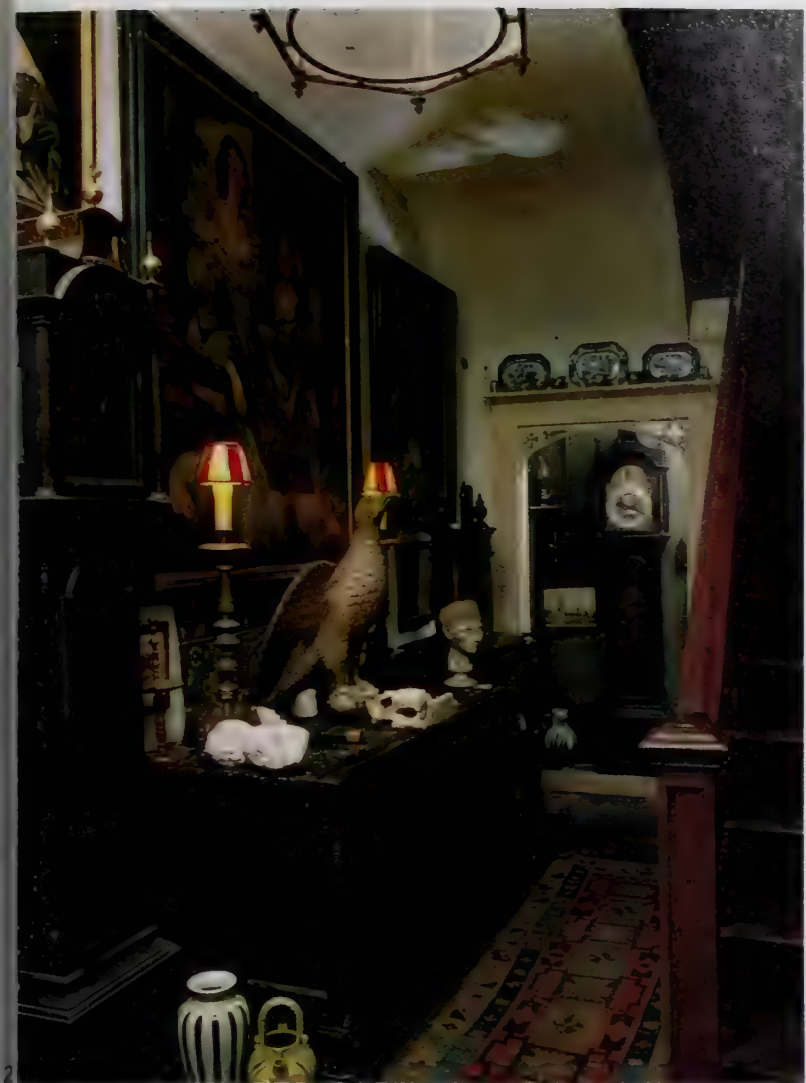
1: The owner of the rectory at his small chamber organ, c. 1760 in the drawing room.

2: The entrance: the first encounter with the house's eccentric juxtapositions: Flemish, Chinese, Roman, English.

3: The stairs lead up to a 17th century German tabernacle housing a later Italian silver-gilt monstrance, with English portraits on the wall.

4: The music room: left to right: portrait of Robert Southey above a 17th century Italian cabinet, a bust of Bishop Bathurst of Norwich and a Dutch 18th century commode.

5: The Wanley bedroom: with Tiffany lamp, Spode washstand, 18th century Flemish commode. The pastels are by Samuel Coates, the two boys by Beechey and the portrait of Mrs. Samuel Buck by an unknown artist.





6



7



8



A Rhinish 15th century polychrome figure of a crowned saint beside a first pocket edition of the Bible, octavo, Antwerp 1583.

Dining room: left to right; a 17th century English court cupboard, English School portrait c. 1690 of William Levinz, longcase clock by John Cheniston of Aylsham, 17th century marquetry Dutch cushion, same mirror, 15th century Umbrian School Madonna and child, water clock c. 1660, Norwich School stained glass panel c. 1480 and equestrian portrait of Charles I.

7: Dining room: English primitive view c. 1780 of Purley Hall, Berkshire, depicting Warren Hastings and his menagerie, above a 17th century stained oak mantelpiece bearing 17th century Lambeth Delft drug jars and a 1566 albarello.

9: Dining room: portrait of the seven Williamite bishops, 1688; Flemish chest c. 17th century candlesticks flanking carving of the Tree of Jesse, Antwerp c. 1480, St. Bridget of St. Bride, Flemish late 15th century and 15th century German pieta.

ompous or important is deflated by punctua-
on with diversions or frivolities. In the dining
om, where the owner makes the most
ommitted attempt to marry the period of the
ouse with contemporary oak objects, the walls
e mounted with (inter alia) an Italian
eedlework portrait, a 17th century water
ock, a pair of 17th century Gubbio plates, an
questrian portrait of Charles I, a suspended
ronze bell clock and a pair of late 17th century
lemish cabinets loaded with Delft and heavily
arved with fruit, cherubs and caryatid boys
randishing holy flames. This crowded profu-
on of objects dissipates the formality which
e portraits, the Caroline refectory table and
e richly flowered and scrolled baronial chairs
ould otherwise bring to the room. Lost, at the
r end, is an Umbrian Madonna and Child in
olulently carved frame; an important group of
erman polychrome and oak figures is allowed
o distract the beholder from the imposing
lemish chest on which they sit. One deduces
n owner of scholarship and modesty rather
an of self-congratulating grandeur.

Even in this chamber of his best treasures, the owner does not resist the admission of the curious. An ebony and rock crystal reliquary houses the shoes allegedly worn by Charles I on the scaffold. 'They were censed by the Bishop on Jan. 30 and blessed,' he told me with evident pleasure. Here, too, is a leitmotif which one finds in many of the more eccentric English country houses: the altar in every room. In the dining room it takes the form of a pair of 18th century pricket candlesticks on a 1640 credence table framing a carved oak cherub bearing crucifer and a bowl of plaster fruit. Elsewhere in the house it appears as a suffocated Christ in triptych (German) between silver ducks, pelicans and owls, or a cross between decanters engraved with bacchanalia.

It sounds distasteful and impious: but it is not so. The owner is only one of a long line of English connoisseurs to employ the ludicrous in religious art to add a little lightness to the house. His father, the late rector, seems also to have a keen eye for the more farcical examples of cherubic and saintly ecstasy in English,

Flemish and German wood carvings. 'He had a sense of humour rather like mine: tending to the whimsical,' he admits. The rector seems also to have been a dedicated medievalist and antiquarian: yet his knowledge of objects was not acquired from books. 'He never read anything, yet his knowledge was so wide. He formed extra collections of bookplates, needlework, ancient sculpture, early agricultural tools, fossils and bygoners. It was all done on his days off. He knew exactly how things went.'

Not the least remarkable aspect of his collection is that it was gathered together almost entirely from county sources in this century. The eclecticism of his taste attracted considerable local attention. The owner remembers from his youth one yokel describing the rectory to another on a bus: 'the house is full of antics, the garden is full of rude statutes, and there's a boy who's not quite right in the head'.

Grander collectors might convict the old rectory of clutter. The owner is not a man to leave any available space bare, and concedes that in all of the family's previous residences there

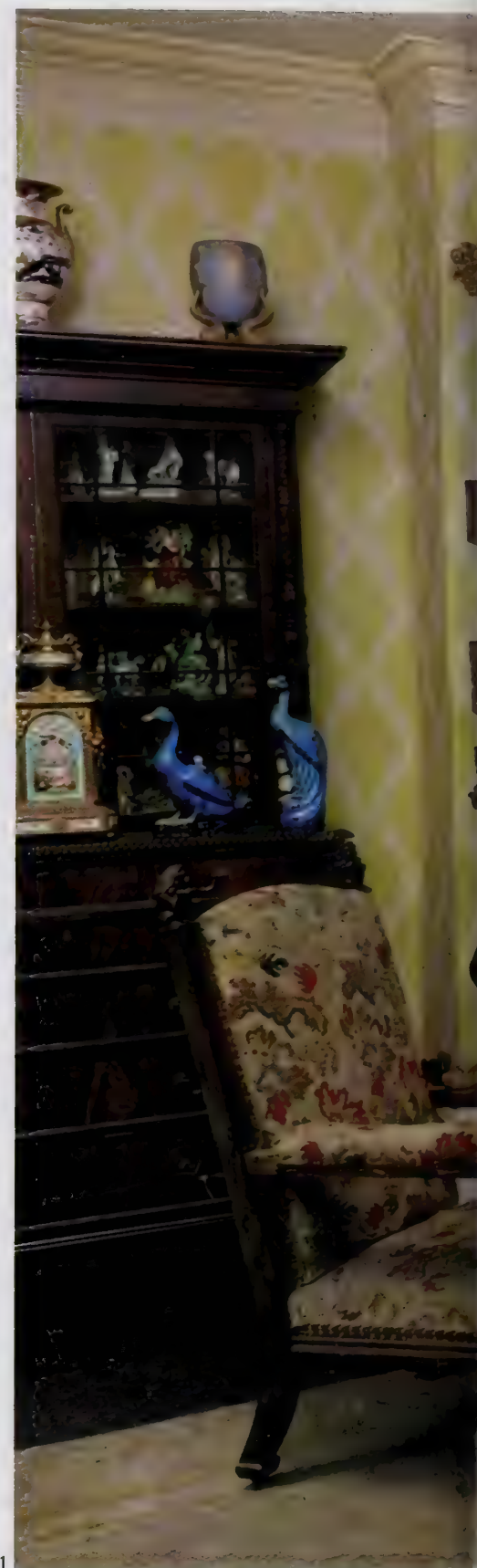


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10: Drawing room: Italian marquetry cabinet on German base dated 1679, a late marriage but a good one; pair 18th century faience vases flanking a later Chinese bowl, pictures from left of Lady Kemp by Mary Beale, the Countess of Buckingham by Francis Coates and Master Dawkins by a late 18th century pastellist. The corner cabinet contains Derby and Worcester figures and to the right is an early 19th century square piano.

11: Drawing room: over the mantelpiece is a portrait of Juliana Dawkins by Nathaniel Hone dated 1757, miniatures by Cosway, Wood and an enamel by Reichter; English chamber organ c. 1760; ormolu-mounted clock, French c. 1850, Regency cabinet holding Staffordshire pottery birds by Whieldon and Walton.

Photographs: Lorna Cattell



11

was little room to move for works of art. An additional, indeed major, contributor to the cornucopia was his mother, whose predilection for miniature objects in silver and porcelain is responsible for the principal Victoriana in the house, not forgetting the cabinets crowded with farthing dolls and china birds. She bitterly resented being told by locals the house was like a museum: It is not, she would insist, it is a house and used as such. There was nothing of the aesthete about the Rector or his wife.

The architectural merit of the rectory, and the graceful proportions of its rooms, have not intimidated the family into furnishing it by strict accordance to period. Its present owner



adamant that period rooms 'never existed' in country houses; the house and its contents grew with the times, 'and as a result you had Queen Anne next to Victoriana'. Possibly the most varied single room in this rectory – next to the hall, where Roman mingles with Jacobean, and Flemish with Chinese – is the Vanley Bedroom, named after Samuel Wanley, the 'squarson' of the village, 1684–1723. Here are juxtaposed Raphael and Tiffany, Italian and Dutch marquetry wardrobes with spindly Queen Anne dressing tables, and Mannerist Madonnas with the Constable-influenced Thomas Churchyard; while under the statutory altar is the statutory joke, a

vast Minton majolica jardinière, c. 1870, serving as a dowager's chamberpot. Round its rim disdainful putti inspect the contents.

Here also, however, is the one object which, if the house burned, the owner would run to retrieve: a small interior view of a church with a little girl in red dress standing beneath the 15th century screen and the organ which his mother played for 25 years. The painting, charming rather than consequential, is by Violet Clutterbuck; he would be bereft without it.

In this, more than anything else, one is made aware of the fellow-feeling between a collector and his 'things', as an owner can typically say in

England. They are as rich, if not richer, in friendship and association to the owner than most acquaintances he meets; and richer in memories too. *The Ghost of Yaxley Hall* in his drawing room, a bonneted late 18th century spinster of severe aspect who now haunts her former Norfolk home, is as closely observed and befriended by him as any human being: her changing expressions from day to day under a vast brimmed hat are carefully monitored. The owner lives alone as a bachelor, with his bantams, his ghost and multitudinous characters around the house; it is an existence as completely civilised as can be found anywhere in the world.

EVELYN WAUGH: A PIONEER COLLECTOR

Waugh's collection of Victorian paintings dispersed after his death is reassembled in this article giving an insight into his personality.



1: Evelyn Waugh at Piers Court, Gloucestershire.



2: W. A. Atkinson. *The Upturned Barrow*. This was sold in the Waugh sale in 1971. Photograph: Christie's.

3: *The Dining Room at Piers Court*. On the end wall are *The Upturned Barrow* by W. A. Atkinson, and *The Spirit of the Rainbow* by Rossetti.

4: Arthur Hughes. *The Woodman's Child*. Photograph: Prudence Cummings. Private Collection.



One aspect of Evelyn Waugh's life that seems to have been neglected by his biographers is his lifelong interest in art and collecting. From an early age he was interested in art; he won prizes for art whilst at school at Lancing, and before becoming a novelist had thought of becoming a painter. As early as 1926 he wrote a privately-printed essay about the Pre-Raphaelite Brotherhood, and his first published book was a biography of Rossetti. It was after his second marriage, in 1937, to Laura Herbert, and the acquisition of Piers Court, a handsome classical house in Gloucestershire, that Waugh began seriously to collect Victorian paintings and furniture. He continued buying until the early 1960s, by which time he was complaining that prices had become too high. He was a close friend of Sir John Betjeman, and they were both among the very first enthusiasts to encourage serious study of Victorian art and architecture. His own collection was not large, but it included a few Pre-Raphaelites, and an important group of narrative pictures. The collection is an interesting example of collecting by an informed and independent connoisseur, buying well in advance of the Victorian revival. It also throws light on an area of Waugh's character and artistic interests, that has been completely neglected until now.

The references to picture buying in Waugh's recently published diaries and letters are tantalisingly sparse. Fortunately, most of the pictures still belong to his children, except for a few which were sold at auction at Sotheby's Belgravia in October 1971, and it is from the Waugh family that I have gleaned most of the background for this article. I am especially grateful to Auberon Waugh for lending me the photograph scrapbook compiled by his father, which contains photographs of nearly all the main pictures in his collection, and also Margaret Fitzherbert for her informative and amusing recollections of her father's picture buying activities.

The first references to art in Waugh's diaries date from his schooldays. He mentions visiting the Royal Academy of Art in 1920, and seeing other modern exhibitions, including works by Augustus John. During his time at Oxford he kept no diary, but in 1924, after coming down, he attended art classes at Heatherley's, a well-known art academy founded in Victorian times. In November 1925 comes the first indication of his interest in the Pre-Raphaelites – '... by now I was deep in the study of Pre-Raphaelites. I want to write a book about them'. A few days later he wrote again: 'The Pre-Raphaelites still absorb me. I think I can say without affectation that during this last week I have lived with them night and day'. Waugh's interest in the pre-Raphaelites was undoubtedly stimulated by his own family connection with Holman Hunt, who married first, Fanny Waugh, and then her sister, Edith Waugh, both of whom were relations of Evelyn Waugh. Later he was to give help and encouragement to his cousin Diana Holman

Hunt over her delightful book of childhood recollections, *My Grandmothers and I*. Waugh continued to regard Holman Hunt as the most underrated of the pre-Raphaelites, and constantly championed his art.

In the course of his researches into Rossetti, Waugh interviewed the then aged Hall Caine, and also visited Kelmscott Manor. His main recorded impression seems to have been an intense dislike of May Morris. In 1928 his book on Rossetti was published. *Decline and Fall*, his first novel, came out later the same year. One result of the Rossetti book was the purchase of his first important Victorian drawing, Rossetti's *Spirit of the Rainbow*. This unique drawing is Rossetti's only known full-length nude, and it has formerly belonged to Theodore Watts-Dunton, the author-lawyer who lived at The Pines in Putney with Swinburne. The picture used to hang in the dining room at The Pines, and for this reason Waugh always hung it in the dining room at Piers Court, where it looked somewhat incongruous among the 18th-century furniture. It was sold at Sotheby's in 1939 for £10 to Langton Douglas, and Waugh probably purchased it in that year. In 1945 he mentions it being brought up from the cellar at Piers Court, where it had been stored for safety during the war. Waugh also owned another Rossetti drawing of a woman with a dog, number 712 in the Surtees catalogue and also sold in the Waugh sale of 1971.

One thing that does emerge from Waugh's diaries and letters is his strong distaste for modern art. Even during the 1930s and '40s, when modern art was triumphant and Victorian art at the nadir of its fortunes, Waugh remained stubbornly anti-modern. His particular *bête-noire* was Picasso, about whom he even wrote a denunciatory letter to *The Times*. He claimed to Nancy Mitford that he received a large number of letters of support 'entirely from Surrey'. At Nuremberg in 1946 he met the artist Laura Knight and wrote in his diary that 'the poor old girl has plainly had her tastes warped by Roger Fry'. Waugh also deplored the dominant influence of French art over English. In 1946 he wrote to Nancy Mitford that '... a league has been formed to "counteract the evil influence of French painting". Headquarters at Kelmscott Manor. I have joined, you bet'. It seems doubtful if this league was ever actually formed; probably it only existed in conversations between Waugh and his friends.

Waugh was also keenly interested in Victorian furniture and interior decoration. In 1944 he wrote from Yugoslavia to his wife suggesting that after the war they buy a house and make it into a museum of Victorian art. He would write his novels there, and they would actually live somewhere else. This idea never matured, but instead he began to buy Victorian furniture for Piers Court after the war, and continued after the move to Combe Florey House in Somerset, in 1956. He acquired three pieces of furniture by William



Burges, including a fine washstand given to him by John Betjeman. In 1957 he commissioned a carpet from Wilton's, copying the design from one shown at the Great Exhibition of 1851. This cost £1,100, a very large sum in 1957. Parallel with this went the steady acquisition of paintings, most of which were purchased between about 1945 and 1955. In April 1945 he mentions in his diary: 'I bought a little Mulready at Hugh Walpole's collection'. In December the same year he wrote: 'In London I saw a fine replica by Frith of his *Railway Station*, on sale in Mount Street for £1250 and nearly bought it'. This is very possibly the painting which came up for auction at Sotheby's Belgravia in April 1980, catalogued as by Frith. The attribution was challenged before the sale, and the picture was as a result bought-in. It is now thought to be largely the work of Marcus Stone, who was

commissioned by Frith to paint a replica of *The Railway Station*. Two paintings which Waugh did buy were the delightful pair of narrative pictures by Thomas Musgrove Joy, *Travel in 1750* and *Travel in 1850*. Waugh was delighted with his purchase, and wrote in his diary for 9 January 1948: 'I bought two enchanting paintings by a man aptly named Joy. £150'. The next day he wrote again: 'Took Diana [Cooper] to see my Joys and bought another delicious painting by a Czech. 1840 *The Connoisseurs* £130'. This is by the Viennese artist Edward Svoboda (1814 – 1902) who Waugh described in a letter to John Betjeman as 'the Viennese Frith'. Some time later, Waugh had the witty idea of commissioning a sequel to the pair of Joys, to be entitled *Travel in 1950*. This was commissioned from the Royal Academician, Richard Eurich and shows passengers in an



5: & 6: Thomas Musgrove Joy. *Travel in 1750 and Travel in 1850*. These were *Travelling Past and Present* exhibited by Joy at the British Institute in 1861. Private collection.

7: Richard Eurich, RA. *Travel in 1950*. Commissioned as a sequel to the Joys. It shows that 20th century travel was even worse than 18th century. Private collection.

8: George Smith. *Into the Cold World*. An unfortunate widow and her child are driven from their home. This was exhibited at the Royal Academy in 1876. Private collection.

aeroplane about to crash. This picture must be an unique example of a Victorian collector trying to bring Victorian painting up to date.

It is perhaps hardly surprising that Waugh the novelist particularly liked Victorian narrative paintings. All his children recall how their father liked to explain the details of each picture, often weaving his own particular 'Wavian' humour into them. The moral of *The Upturned Barrow* for example, by W. A. Atkinson, was that the rich little girl was so sensible, and the poor little boy was so feckless. This was because the rich little girl offers the unfortunate barrow woman some money in compensation for the accident, whereas the poor little boy on the right scratches his head in dismay, and is at a loss. The most important narrative picture in Waugh's collection was *The General Post Office at One Minute to Six* by George Elgar Hicks, illustrated on the cover of my book *Victorian Panorama* (1976). This was one of his later purchases, and was sold to the British Rail Pension Fund, a fact that would doubtless have amused Waugh himself.

Two other narrative painters who Waugh admired were Henry Nelson O'Neil and George Smith. He bought a fine emigration scene by O'Neil entitled *The Parting Cheer*, and also two details of his famous Indian Mutiny pictures *Eastward Ho!* and *Home Again*. Another pair of similar details belongs to the Forbes Magazine Collection. Both of his George Smiths were outstanding examples, *The Rightful Heir* and *Into the Cold World*. The former is a classic Victorian moral confrontation between the Fauntleroy-like child heir on the right, and wicked usurper on the left, surrounded by his drinking and gambling cronies, and still in his dressing-gown at eleven in the morning. In the latter, an unfortunate widow and her child leave their house, which is to be sold up following her husband's death. Waugh had a frame made for this picture, copying the one shown hanging on the wall in the picture, which shows that he was also aware of the importance of hanging Victorian pictures in their correct period frames.

Already in fine period frames were the pair of pictures by Rebecca Solomon, entitled *The*

Good Student and *The Bad Student*. Here again, a Victorian moral contrast is drawn between the virtuous student, who is wooing a respectable and demure young lady, and writing letters to her, and the rakish student who is seducing flower girls, and devoting himself to drink and gambling. On the floor lies a copy of *Bell's Life in London* a noted Victorian sporting and social gossip newspaper, which also makes an appearance in the third scene of Frith's *Road to Ruin* series. Obviously in the minds of the virtuous middle classes, merely to read *Bell's Life* was symptomatic of moral decline. It is a pity that Waugh did not commission a third picture of the modern student as a sequel to the two students; the result might have been just as amusing as the Richard Eurich travel picture. Among the other narrative pictures bought by Waugh were a lovely Augustus Egg and picture of the 1862 Great Exhibition attributed to William Maw Egley, but in fact by a lesser known artist, James William Cole (illustrated in *Victorian Panorama*, plate 189). Also there was *The Botany Lesson* by J. J. Barker, a group



9: George Elgar Hicks. *The General Post Office at One Minute to Six.* The finest of Waugh's narrative pictures, this was also sold in the Waugh sale of 1971. Photograph: Sotheby's Belgravia.

10: George Smith. *The Rightful Heir.* A classic Victorian moral confrontation between the child heir and wicked usurper. Exhibited at the Royal Academy in 1874. Photograph: Christopher Wood Ltd.



of prettily dressed children in a landscape, and *Battersea Fair* by E. A. Brooke.

In addition to the Rossetti drawings, Waugh also bought several other Pre-Raphaelite pictures. His lifelong admiration for Holman Hunt was reflected in the purchase of *Oriana* and one or two portraits. In 1955 he made a special expedition with his children to Birmingham City Art Gallery, and wrote in his diary that they were taken 'to the cellerage where, in the manner of modern museums, the gems were hidden'. He describes Hunt's *Shadow of Death* as 'a superb painting grossly defamed by Ironside. The light and shadow on the legs is the finest achievement of the

period'. Waugh was also a great admirer of Arthur Hughes, and acquired a version of *The Woodman's Child*. The other version, which differs in several details, belongs to Birmingham. Hughes is often mentioned in his letters, and in 1963 he proposed visiting a great-nephew of Hughes living in Sutton, Surrey, who had a picture for sale. In 1963 Waugh wrote in characteristic vein to Nancy Mitford, his favourite correspondent: 'Mrs. Fleming has spent £5,000 on a gorilla by Nolan; £200 on a touching scene by Arthur Hughes – *The Convent Boat*, portraying grim nuns rowing a novice away from her mourning family'. Another interesting pre-Raphaelite picture

bought by Waugh was *The Measure for the Wedding Ring* by Halliday who shared a studio with Holman Hunt for a time. Waugh also encouraged his friends to collect Victorian paintings; his favourite gallery was that of the late Mrs. Charlotte Frank in St. James's Street, who is still remembered with great respect and affection as a pioneer dealer in Victorian paintings. It was almost certainly from her that he bought two Atkinson Grimshaws, one a dock scene, and the other a view of Fleet Street, which he later sold to Lady Pamela Berry.

Waugh also had a weakness for humorous pictures, particularly ones with Catholic connotations. In 1948 he bought a picture of a young couple in consultation with a Catholic priest; it is entitled *An Embarrassing Question* and painted by a minor artist, George Flemwell. Waugh's interpretation of this was that the couple were proposing to get married and the priest is asking if the husband has been married before, which he obviously has, to judge by his hesitation in answering. Waugh bought one or two Old Master pictures of religious subjects, and also a picture by an obscure artist, W. H. Furse, showing a Jewess being baptised into the Catholic church on Easter Eve. This weakness for Catholic subjects led to a particularly hilarious episode involving the aged artist, Frank Cadogan Cowper. In 1952 Waugh wrote to Nancy Mitford 'Did you see English newspapers making a scandal of Cadogan Cowper's Academy picture with the entrancing title: *Jealous husband, disguised as a priest, hears his own wife's confession*. I wanted to buy it, wrote to him asking the price, got the answer 700 guineas. I could get a Boucher for that'. Eventually Cowper gave the painting to Waugh, on the condition that he, Cowper, should choose where the picture was to hang. It was duly hung in a prominent place at Piers Court, from which it was shortly afterwards moved. To the consternation of the household, Cowper arrived at the house one day unannounced. He was hastily manoeuvred into the drawing room for a drink, while his picture was retrieved and hung once again in its place of honour. Poor Cowper would doubtless be distressed to learn that one of Waugh's daughters has now hung it in the downstairs cloakroom. One or two other pictures are still referred to in the family as 'father's follies', these were usually bought after too good a lunch at White's.

His diary for May 1948 contains the enigmatic entry: 'I have bought a preposterous painting . . .'. The tone of bantering self-ridicule is typical of Waugh's diaries and letters. He liked to give the impression that his collecting was a light-hearted affair, a mildly eccentric hobby, but in fact he took it much more seriously. His collection is certainly an exceptional one by the standards of the period, and he deserves to be remembered as one of the most distinguished pioneers of Victorian collecting.

11 & 12: *The Good Student and the Bad Student*. Waugh wrote to Ann Fleming in 1956 about Rebecca Solomon, 'I have two pictures of hers which I greatly enjoy'. Private collection.

13. Michael Frederick Halliday. *The Measure for the Wedding Ring*. Hunt and Millais are thought to have helped with this picture. Private collection.

14: William Holman Hunt. *Oriana*. The subject is based on a poem by Tennyson, at first illustrated by Hunt, then worked into a painting. Photograph: Sotheby's Belgravia.



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GARAGE DISCOVERY

Inherited from an aunt in the 1970s, it was packed away and nearly forgotten until Sotheby's Los Angeles placed a newspaper advertisement in February of this year seeking oriental objects to sell at auction. Shortly thereafter, a northern California couple were to be stunned with the astonishing discovery that their vase – the one that had been sitting in the garage for years – was, in fact, an extremely rare Imperial Wanli polychrome vase of the late Ming Dynasty, 1573–1619.

Erica Voogd-Phillips of Sotheby's Los Angeles met the owners and was the first to suspect the rarity of the object. She called in the expert, Peter Malone, Head of the Oriental Art Department at Sotheby's Los Angeles, recalls his initial disbelief: 'One grows up knowing that all of these things are usually copies . . . the authentic are so rare. After looking at the vase I started to give myself reasons to believe it was *not* authentic . . . it was too good to believe!'

The Wanli vase was made for the Emperor's household and it is so marked on the rim of its lip. The foot of the vase is decorated with a key pattern, above this on the lower portion is a design of fire-breathing dragons and interwining flowering branches. A geometric band of flowers divides this from the neck which depicts more branches and birds. Another band of stylised flowers decorates the top of the vase.

Blue and white were the predominant ceramic colours during the late Ming period, and the use of vibrant polychrome enamels was rare. The vase is brilliantly coloured in red, blue, green, yellow and brown on a white background. In fact, one of the reasons Mr. Malone found the authenticity of the vase so difficult to accept was because of its faultless enamels: 'they are so perfect . . . there is just no wear or rubbing. Packing the vase away has helped to preserve its beauty.'

There are only two other examples of Imperial Wanli polychrome vases in existence; one is in the Avery Brundage Collection in San Francisco, California, and the other is in the National Palace Museum, Taipei, Taiwan. This exquisite Imperial Wanli polychrome vase is of incalculable value, and it is impossible to predict what it will realise when it comes up for sale.

The vase will be auctioned by Sotheby's Los Angeles on 2 November 1981.

(Right) Imperial Wanli polychrome vase. Late Ming Dynasty, 1573-1619. Height 17¼ inches. To be sold at Sotheby's Los Angeles on 2 November 1981.



TREASURES OF THE ORIENT

In recent years Hong Kong has transcended all expectations and become the most important centre for oriental art. The Connoisseur gives all lovers of oriental ceramics a rare view of one of Hong Kong's greatest collectors in the privacy of his luxury penthouse



1: T. Y. Chao seated at his desk furnished with a Qianlong white brushpot and wrist rest.

2: Left: Blue and white Meiping with cover decorated with lotus and waterplants, unmarked, period of Yongle. Height: 27.3 cm. Right: Blue and white covered bowl decorated with lotus scrolls and the eight Buddhist emblems, six character mark of Xuande. Height: 10.7 cm. Width: 17.8 cm.

3: Left: Pear-shaped bottle decorated in underglaze-red with scrolling chrysanthemum branches, unmarked, period of Hongwu. Height: 31.7 cm. Right: Flower-shaped dish decorated in underglaze-red with a flowering peony branch, unmarked period of Hongwu. Width: 46 cm.

4: Left: Blue and white moon flask with dragons, unmarked, period of Yongle. Height: 25.8 cm. Right: Blue and white ewer of near Eastern metal shape, unmarked, period of Yongle. Height: 22.5 cm. Width: 20.3 cm.

5: Five Ming yellow-ground dishes painted in underglaze blue. Left: with a flowering hibiscus branch, bearing the mark of Hongzhi and of the period. Width: 26.5 cm. 2nd Left: with a flowering pomegranate branch, bearing the six character mark of Xuande and of the period. Width: 29.5 cm. 3rd Left: similar design bearing the six character mark of Jiajing and of the period. Width: 29.5 cm. Right: similar design bearing the six character mark of Chenghua and of the period. Width: 29.4 cm. Top: with a flowering hibiscus branch bearing the four character mark of Zhengde and of the period. Width: 19.5 cm.

Scarcely a head remained unturned when T. Y. Chao entered the crowded, hot Sotheby's Hong Kong auction in May this year. Everyone was aware of his presence. Shrugs of resignation were seen amongst the rival collectors and dealers, who saw their chances of success in the bidding disappear. Meanwhile, the socialites there for the occasion – a Hong Kong sale is an important opportunity for the leading members of Hong Kong society to view each other, as well as the works of art – gave a subdued murmur, sensing that his arrival ensured an exciting battle for the finest pieces.

T. Y. Chao has quickly established himself as one of the greatest collectors of oriental ceramics and has set the pace for all other Chinese collectors. The stirring in the auction room was a confirmation that the art world is acutely aware of his influence on the major oriental ceramic sales around the world.

Hong Kong is no longer the 'barren rock' which Palmerston acquired for the British on a 99 year lease. The old Hong Kong families have now made their fortunes in this bustling and dynamic Colony. The price of land has rocketed and those who owned a small plot in the 1950s are now millionaires and the high rise blocks struggle ever upwards and away from the hot and teeming streets. T. Y. Chao is one of the men to whom Hong Kong has been kind and in return he loves the Colony and does not intend to leave for quieter shores. He came with his family from Shanghai in 1949 to start a business on this expanding island and founded the Wah Kwong shipping company and this has made him one of the richest men in Hong Kong with a turnover of millions. Nowadays T. Y. Chao has passed most of the daily running of the business to his sons, Frank and George, while the other son, Cecil, runs his real estate enterprise. This leaves T. Y. Chao and his wife more time to devote to their passion for collecting.

Although he is now in his seventies, T. Y. Chao's face still shows the strength, sensitivity and shrewdness that has brought him to his present position. Despite his wealth he remains very much part of the old Chinese school. He has the dignity, courtesy and reserved charm that is characteristic of the Chinese. He politely and formally answers any questions, but is careful to protect his private life. Some of his judicious discretion stems from his early training as a lawyer in Shanghai. He is, as a result, a respected public figure in Hong Kong, and I am told, a pleasure to do business with.

T. Y. Chao's knowledge has always been combined with that of his wife, whose family were involved in antiques and are now settled in Los Angeles; he affectionately refers to her as his 'classmate'. They began collecting as a 'hobby' in their old age and they regard it as a worthwhile 'alternative to playing cards and drinking'. If T. Y. Chao is unable to attend an important auction then his wife will do the bidding for him. They have a mutual



3.



confidence and trust in each others judgement, which is admirable, especially in the precarious pitfalls of the saleroom world. Their partnership is all the more remarkable in the light of the traditional attitude to women in Hong Kong. Most of the collectors and businessmen keep their wives very much in the background, seldom mentioned and never seen and definitely not allowing them to participate in the handling of what is effectively millions of Hong Kong dollars.

In recent years there has been the added influence of one of the leading experts of oriental ceramics Julian Thompson, one of the Director's of Sotheby's Hong Kong. Thompson trained with the celebrated Jim Kiddell of Sotheby's and has now become the idol of the Chinese collectors and dealers. Even the older Chinese accept the advice of this European expert and T. Y. Chao describes Thompson as 'my guide'. The respect he inspires as an authority and as an advisor is a result of his many years spent in building up the Hong Kong auctions to their surprisingly successful heights. Hong Kong is now a major attraction for the oriental art and antiques trade and no price seems to be too high to pay. The Sotheby's auctions in Hong Kong in May alone totalled £5,000,000.

The purchase of some particularly fine pieces has led to extraordinary battles in the auction room between T. Y. Chao and the dealers, collectors and museums. During the May auctions the Hong Kong Museum of Art and T. Y. Chao ran an expensive race for the Ming yellow-ground dish decorated with a leafy pomegranate branch (fig 4, second left), six character mark of Xuande and of the

period. The museum lost and T. Y. Chao had to pay HK \$1,600,000 in order to win this exceptional piece, which completes his rare series of five yellow-ground dishes. The only other known collections of this kind are in the National Palace Museum, Taiwan and the British Museum, London. The opportunity to purchase these examples seldom occurs, which accounts for the high prices both were prepared to pay. The second reason was that the yellow-ground dishes decorated in underglaze-blue are one of the few instances where a pattern that originated in the 15th century was continued for another 150 years. To challenge T. Y. Chao and be victorious requires considerable resources.

At first T. Y. Chao collected jade and Chinese paintings and many of these magnificent works can be seen in the luxurious Wah Kwong penthouse in Wanchai. Although jade is difficult to date and continually the centre of controversy, T. Y. Chao confided that it was safer than collecting ceramics. There is, he believes, a high chance that he might purchase a fake, but whereas jade as a material has an intrinsic value, the fake ceramic is worth nothing – if you invest in jade therefore, something can still be financially recuperated.

T. Y. Chao's collection is truly remarkable for two reasons: firstly for the quality and rarity of the pieces and secondly because it was largely formed only in the last ten years. The majority of the pieces are Ming and Qing wares and the magnificent collection of blue and white would be difficult to rival. There are similar pieces to be found in the Palace Museum, Peking, and the National Palace Museum, Taiwan.

The 14th century marked the arrival of the blue and white wares which dominated the ceramics market until the 17th century. The Ming period was typified by the wide mouthed jars, bulb-shaped and baluster vases, gourds and double gourds, ewers and the mei-ping vases. Several excellent examples of this period include the moon flask, 15th century, from the Edward T. Chow collection, purchased for HK \$3,000,000 in May, and the ewer, with a flattened pear shaped body and slender carved spout, unmarked, Yongle (fig 2). The rare underglaze-red dish manufactured towards the end of the 14th century (fig 3) produced from a copper-red underglaze is a counterpart to the blue and white wares. The delicately barbed everted rim and the sixteen fluted brackets in the well, exhibit the influence of Near Eastern metalwork. This piece is perhaps surpassed only by the rare under-glaze brown dish decorated with a large flowering pomegranate. This piece stands out as one of the few Ming wares decorated in underglaze-iron-oxide, responsible for the subtle yellow-brown colouring, *Ming and Ching Porcelain*, fig 31, from the collection of the T. Y. Chao Family Foundation.

The collection is vast and the above are only a few fine examples. Imperial wares, celadons, *famille rose*, *famille verte*, polychromes, enamels, Wucai and Doucai also inhabit the Chao collection. The complete collection has yet to be on general view and it is an event which is looked forward to by lovers of oriental ceramics. In the meantime T. Y. Chao has no definite plans for his collection but hopefully it will remain in its entirety as a tribute to T. Y. Chao and to the art of the Chinese potter.

6: A view of the Wah Kwong penthouse showing part of the collection of jades. Photographs: C. L. Chow



AN ISOLATED MAN

One of my earliest encounters with Louis le Brocquy was on a visit to Newgrange in the early 1950s. The darkness of the tomb, revealing its 5,000 year old carvings by the light of a candle, seemed a fitting reverse image of le Brocquy's work, his preoccupation with searching in a white space for timeless, shifting images of the human head.

Born in Dublin of Irish parents in 1916, le Brocquy first entered the family business, then left Ireland in 1939 to study painting. During the Second World War, he lived with tinkers in the West of Ireland, and painted Picassoesque studies of their way of life, the only occasion when he has made light-hearted use of colour. In 1949 he went to live in London and met the major English painters, Nicholson, Bacon and Rutherford.

Le Brocquy has always been concerned with the isolation of the individual, with the difficulty of knowing another human being. His preoccupation is expressed in impeccable painterly terms: pale grey or white backgrounds make a formless plane from which the faint image of a human being moves forward to consciousness. The artist's concentration of his feelings into the single image of a head came about in the mid-1960s by a sudden insight into the ancient Celtic cult of heads. Confronted with a pre-historic stone head, le Brocquy received a vivid impression of the loneliness of paleolithic man, and this sense of isolation invaded all of his work, painting, graphics and tapestry.

Since this time, le Brocquy, with the authority of Celtic usage behind him, has employed the head as a symbol of the whole man and embodiment of the human spirit, suspended in a timeless aura, a limbo or pale hell. Today his painting of the anguished individual has reached an even more powerful level; le Brocquy's heads, with a hand turned palm outwards to ward off the horror, freeze the moment of terror in unbearable endurance.

The New York State Museum has organised an exhibition of his work to be shown alongside prehistoric stone heads loaned by the National Museum of Ireland, from 25 September to 29 November 1981.

1: Detail of *Image of Francis Bacon*, 1979, 80 x 80cm. 'When painting, I try not to impose myself. Discoveries are made . . . such as they are . . . while painting'.

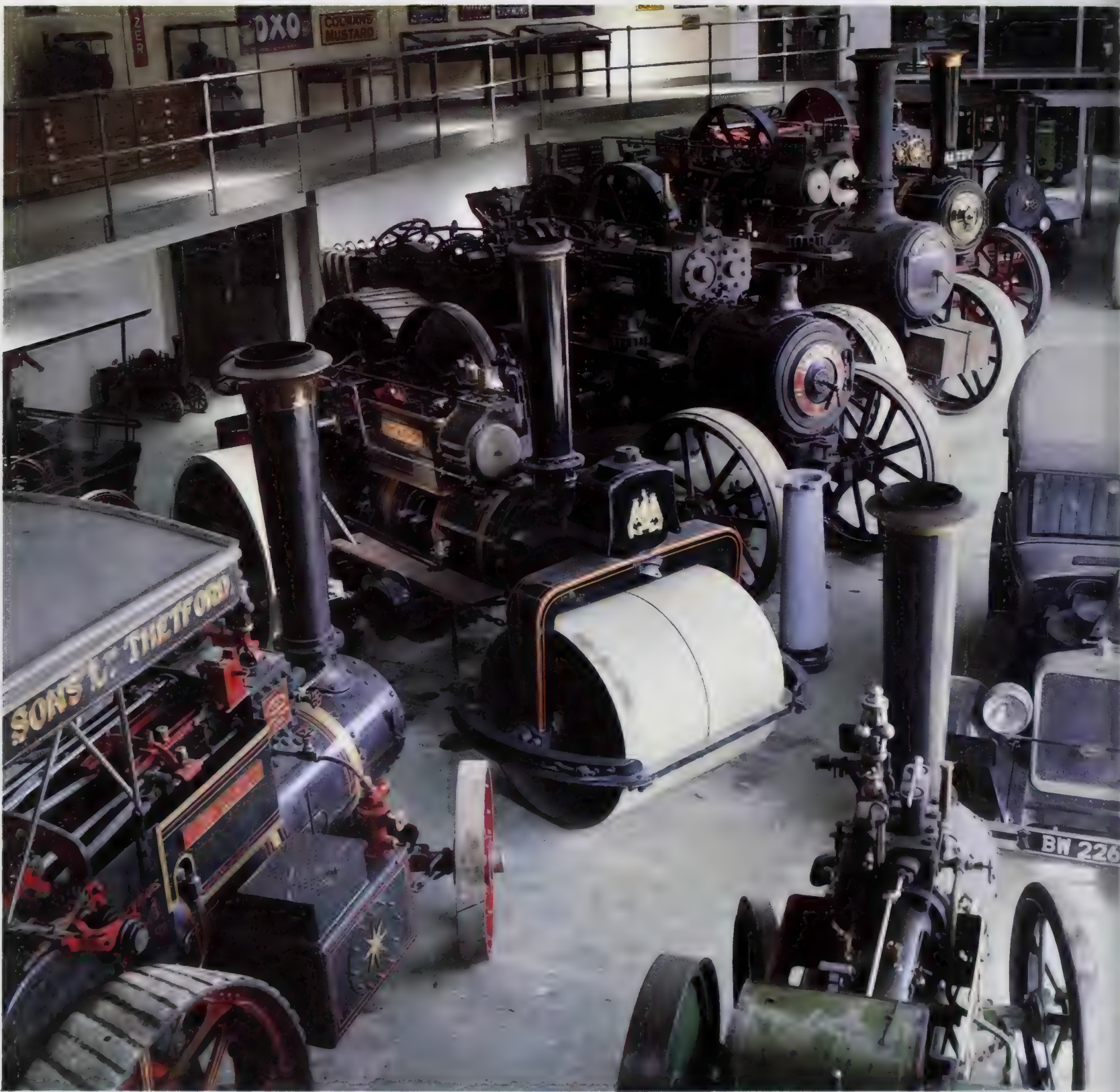
2: Detail from *Six Studies towards an Image of Samuel Beckett*, 1979-80, 80 x 80cm. 'There lies behind the face an interior landscape which the painter tries to discover'.



1



2



LIVING STEAM

The nature of collecting is undergoing continual change. Bill McAlpine has brought together railway locomotives, railway relics and steam vehicles to form an unique private museum dedicated to preserving the best of the age of steam



1: At his home in Oxfordshire, Bill McAlpine has built a mile long railway. Here, the Avonside industrial tank locomotive Elizabeth, built in 1922, steams up the incline past the house and the conservatory.

2: The collection includes rare steam vehicles such as agricultural tractors, traction engines, a steam lorry, and even a Brooks steam car.

3: The pride of Bill McAlpine's collection is Flying Scotsman, designed by Sir Nigel Gresley and built in 1923.

original working drawings are obtained, and details even all the last rivets on a boiler, are accurately reproduced. Space imposes a limit, of course, on keeping mainline locomotives, and here too he has assembled an enviable collection of model handbuilt locomotives and rolling stock.

He has also an interest in railwayana, and displays treasured small relics and artefacts of the old railway companies. In addition he collects such items as lamps, cap badges, old cast-iron notices and signs, chairs and carpets bearing old company monograms, and silver, glass, cutlery and crockery from restaurant cars, even down to the bottles of wine which were offered.

To him, the collection is an extravaganza which he thoroughly enjoys. He readily admits that he does tend to buy an item simply because he likes it, but at the same time he is

always ready to take advice from others on the finer engineering merits or historical significance of a traction engine or locomotive model. Through careful sales and purchase he obtains yet more significant examples, and this accounts for the excellent balance of the collection. It can be very hard to part with some long-cherished item, though unfortunately it is sometimes necessary.

People who do not know him might pass him off as simply a wealthy man indulging in an expensive hobby. That would certainly be an injustice, for he is better known for his financial backing of railway preservation schemes. Mr. McAlpine is far more than a conventional enthusiast. His collection has been inspired by the desire to record for posterity the artefacts of a passing era, and his involvement in preservation has been vital in converting enthusiasm and eccentricity into an

Thirty years ago it was still common-place on railways throughout the world to see a train hauled by a steam locomotive. Since then electric and diesel traction has led to the demise of steam, and its sight and sound has become a rarity. It is a striking spectacle, an oral and visual expression of power, and perhaps because it is now unusual, interest in the preservation of the locomotives that remain continues to grow.

Prominent among steam enthusiasts today is Bill McAlpine, a director of the family civil engineering firm, Sir Robert McAlpine and Sons. In the 1950s, as a young man starting out with the firm, he took more than just a passing interest in the declining number of industrial steam locomotives the company owned. On learning that yet more would have to be sold for scrap, he decided to save one, paid £100 for it, and then thought afterwards about a short stretch of line to run it on, and someone competent to maintain it. From that small beginning, and in the same acquisitive and enthusiastic spirit, he has built up over the years at his home at Fawley in Oxfordshire an exceptionally interesting and diverse collection of machinery and equipment of the steam era.

Mr. McAlpine's house is a Georgian style mansion, set in rolling parkland high above the Thames valley. The long curving drive, the elegant gardens and the mature trees give no warning of the surprises that lie in store. The first hint of the unconventional is the small railway station, goods yard and signal box that lie to the right of the house, partly hidden by the trees. Elderly freight wagons, carriages and hunting locomotives are not normal features of a gentleman's estate. A closer study of the station yard shows a railway line that apparently emerges from a tunnel beyond the station, and then descends into the valley in a steep, sweeping curve past the front of the house. It then becomes clear that Mr. McAlpine has built himself a garden railway par excellence, a mile of standard gauge track, fully signalled and operated on strictly professional lines by a faithful and dedicated band of volunteers. The line has been deliberately built with a formidable gradient, and so the locomotives have to work very hard, with consequent dramatic visual steam effects.

Beside the goods yard is a long range of specially built sheds, which house Mr. McAlpine's private museum of steam engines, railway relics and cars. The collection of steam engines, both road and agricultural, is impressive. These range from functional Fowler steam rollers, through Foden steam lorries, to traditional, brightly painted, Aveling and Porter traction engines and McLaren ploughmans' engines. Wherever possible Mr. McAlpine tries to obtain an example of a particular type but if this is extinct in full-size, or if a prototype were never put into production, he will opt for a model of it. These are outstanding. They are built to a very high standard indeed, copies of the

important historical movement that is significant both internationally and as an important component of the British tourist industry. His financial resources were vital to the rescue of the Romney, Hythe and Dymchurch railway, when the old company could no longer face mounting operational losses and renewal costs. He and other railway enthusiasts have striven, not without difficulty, to make it profitable again. Built during the 1920s, this narrow gauge railway runs for miles across the marshlands of Kent, in the extreme south of England, the trains hauled by locomotives that are small scale replicas of main line engines.

He also promoted the Whipsnade and Umfolozi Railway in Bedfordshire. This is a two mile long, two foot six gauge line which transports visitors to Whipsnade Zoo through open grassland where a variety of animals, including rhino, zebra and buffalo graze. This was a most worthwhile venture; not only does the Zoo benefit, as visitors are able to see animals in a setting similar to their natural habitat, but the steam locomotives used are of an interesting industrial type and they can be preserved and run on this line.

The most important and the best loved exhibit in the McAlpine collection is *Flying Scotsman*, the most famous railway locomotive in the world. This, and other important large scale railway locomotives and rolling stock are stored at Steamtown, Carnforth, Lancashire, the major centre for preserved main line steam in Britain. *Flying Scotsman* now earns her keep hauling special steam tours in Britain, and is kept particularly busy during the summer, operating with other locomotives, a scheduled series of tours organised by British Rail. *Flying Scotsman* has become the flagship, not only of Bill McAlpine's collection, but also of the gathering impetus of the steam preservation movement. The success of this locomotive today reflects the high level of professional commitment that is necessary if live steam is to survive into the future.

Like many active and dedicated steam preservationists and collectors, he does sometimes resent a certain type of enthusiast who is really little more than a hanger-on. They carp and criticise the efforts of those who make the whole operation possible, but are not prepared to get their hands dirty doing the less glamorous daily tasks of looking after a steam locomotive, coaling it, clearing ash from the smoke-box, and keeping it clean. Fortunately, there are plenty who do participate, and, for those who prefer not to work on the locomotives, there are the multitude of jobs that make up the running of any railway, guards, booking-office clerks and platelayers, to name just three.

Quite rightly, the scale of his private preservation venture attracts universal praise, and the interest and pleasure created, clearly please him. However, he never ceases to be surprised and amused by the countless photographs people take of his engines. He



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4: A model of a Savage showman's wagon, a unique record of a type that never went into production.

5: Ken Woodham, curator and model maker, working on a model of a South Eastern and Chatham Railway 4-4-0 express engine.

cannot help feeling that for just a fraction of the cost of this photography, a number of locomotives could be kept in working order for many years to come.

What strikes Mr. McAlpine now, is that interest in steam preservation has become respectable. When he began to indulge in it, he, and others like him, were considered eccentric if not a little mad. Now there is a limited market in the best traction engines and steam-rollers, but it is very specialised. The restored engines hold their value, and are therefore collectible. But if one wishes to run an engine, there are the inescapable maintenance chores together with a host of other technical considerations. For example, valve gear needs regular servicing, and other moving parts have to be kept adequately oiled and greased. Obvious points, one might argue, but failure by an owner to give them full attention can result in engine failure, a disheartening and costly experience. Then there are major

repairs to consider, such as the replacement of boiler tubes and firebox work, which are now extremely expensive.

A determined collector/enthusiast with moderate resources can still remain sole master of his hobby at the traction engine level, with some expert help when required, but where running and owning a main line locomotive is concerned, Mr. McAlpine commends a well-run business operation with railway professionalism and the preservation of the technical skills of the steam age. Nevertheless, he is certain that the enjoyment will always be there. For him it is reward enough to hear the cheering and see the smiling faces whilst riding the footplate of the *Flying Scotsman* on a steam special.

Photographs: Graham Miller



A selection of railway relics displayed on a length of Great Western Railway carriage carpet.

Specially bottled wines and restaurant car equipment are an unusual aspect of the collection.

Bill McAlpine's railwayana includes cast-iron signs, early posters, railway furniture and an important collection of scale models and paintings. The night scene is by Terence Cuneo.



7



Judith Stein

THE STATE OF AMERICAN REALISM

*The Pennsylvania Academy's
provocative show
draws attention to
the Realist alternative
in contemporary art*





: Duane Hanson. *Man with Crutch*. This is a veristic sculpture made by casting directly from the model. Photograph: O. K. Harriss Gallery.

: Neil Welliver. *Cedar Breaks*, 1976. Neil Welliver paints his landscapes from memory, with the aid of earlier studies from nature. The fluid handling of paint is in keeping with his admiration for Abstract Expressionism. Photograph: Pennsylvania Academy of the Fine Arts.

: Edith Neff. *Mummer Children*, 1980, pastel, 26 x 36¾ inches. A Philadelphia artist, Edith Neff based her pastel on composite snapshots of children in a local mummers pageant. Sets from an unrelated performance form the backdrop to this poetic rendering of urban life. Courtesy of Marian Locks Gallery. Photograph: John Carlano.



Art historians have long observed that vision itself has a history. 'Not everything is possible at all times', wrote Heinrich Wofflin, referring as much to the phenomenon of taste as to the process of perception. Periodically, some style which survives banishment to obscurity, later re-emerges, newly 'visible' and re-valued by artists and patrons alike.

The situation of Realist art in America is a case in point. The arrival of European modernism in the early 20th century overthrew the status of representational art in the American tradition. By the 1950s, when Abstract Expressionism made New York the international capital of modern art, Realism was deemed hopelessly *retardataire*. Few galleries sold it and few museums showed it. Curators literally could not see their way clear to investigate the embarrassing presence of a style which ejected the teleological inevitability of non-objective art.

The hegemony of American abstraction weakened in the '60s with the appearance of recognisable objects in the imagery of Pop Art. The art audience, schooled to consider only formal values in a contemporary work of art, begrudgingly conceded that modernism and representation were not antithetical. All the while, a growing number of artists were working in a realistic mode, undeterred by the lack of official approbation. Gradually, during the pluralistic '70s, the mainstream widened to include them, and the exhibition rosters of galleries and museums began to reflect a new

assessment of their significance.

'Contemporary American Realism since 1960', which opens this month at the Pennsylvania Academy of Fine Arts in Philadelphia, is one of the most comprehensive surveys of the new sensibility to date. Organised by Academy Curator Frank H. Goodyear, Jr., it brings together the work of more than 100 painters and sculptors whose art spans the last twenty years. Four general categories are represented – landscape, still-life, figure and narrative. The artists, who come from across the country, include such noted contemporaries as Fairfield Porter, Chuck Close, Alex Katz, Neil Welliver, Alice Neel, Audrey Flack and Andrew Wyeth.

It seems fitting that this show was initiated by the Academy, America's oldest art school. Here generations of students were taught to draw even when it was widely considered unfashionable. Likewise the selection of the Philadelphia-based architectural firm of Venturi & Rauch as the installation designers is an apt one. Known for his iconoclastic retorts to the dogma of modernism, Robert Venturi has quipped: 'Less is a bore'.

In his book on contemporary Realism, published to coincide with the exhibition, Goodyear examines the dimensions of the present Realist phenomenon. Distinguishing this new crop from such earlier representational artists as the parochial American Scene painters of the '30s, Goodyear calls attention to its pluralistic nature and notes the absence of

any stylistic homogeneity.

Contemporary Realism only partially resembles the 19th-century variety, usefully characterised by Realism scholar Linda Nochlin as the 'truthful, objective and impartial representation of the real world, based on meticulous observation of contemporary life'. In Goodyear's view, a basic concern with visual perception binds the present group of Realists. He points to several issues unique to current practice, namely the awareness of the past, the influence of abstract art and of photography.

To artists, the distance between abstraction and representation is never as far as for some of their admirers. Many artists included in the Academy show began their careers as abstract painters. Philip Pearlstein professes to use the human figure as only a convenient 'constellation of still-life forms', a statement which reveals his underlying commitment to Abstraction. 'Subject matter never interests me in any work except Dickens,' he has said. Neil Welliver, a Realist who describes himself as a child of the Abstract Expressionists, aims in his landscapes to 'make a "natural" painting as fluid as a deKooning'. Updating Cézanne's oft-quoted intention to 're do Poussin after nature', landscapist Wolf Kahn acknowledged the influence of modern abstraction when he expressed a desire to 'paint Rothko over from nature'.

Photographic reproductions of reality furnish many contemporary Realists with a 20th

KEEN OBSERVERS SPOTTED THE FIRST PAIR BACK IN 1845.





4: William Bailey. *Monte Migiana Still Life*, 1979, 54 1/4 x 60 1/4 inches. Photograph: Pennsylvania Academy of the Fine Arts.

Stella and Warhol while secretly yearning for Something Nice they can Recognise, are not getting the answer to their prayers in Pearlstein's nudes or [Gabriel] Laderman's landscapes'. The content or meaning of easily readable images may involve calling attention to the very process of perception, or consideration of the mindless commercialism of contemporary life.

Within the next two years, the Academy show will travel to Richmond, Virginia and Oakland, California, and from there on to Portugal, Germany and Holland. Visitors to this broad selection of American Realist art may be tempted to speculate on the political implications of its new prominence. For example, is there any similarity between the desire of American conservatives to restore the power and prestige of traditional family values, and the anti-modern stance of painter Alfred Leslie, who has said that he wants to put back into art all that modernists took out?

As Frank Goodyear sees it, the new American Realism has a contradictory nature. It is 'at once reactionary and progressive', in his words. The Academy exhibition raises many issues long considered irrelevant to contemporary art. A provocative show, it marks a new era – the Realist alternative is no longer invisible. It now commands our serious attention.

century source for both style and subject matter. Richard Estes relies on coloured slides to study the way earlier artists used sketches and drawings – as a basis for invention and addition. While Chuck Close simulates the lateral appearance of photographs in order to investigate the visual properties of camera vision, Audrey Flack replicates their glossy look to trigger the spectator's memory and experience of the real world. Like Edith Neff, whose work incorporates the unselfconscious poses of people recorded in snapshots, Flack is highly concerned with modern allegories.

The question of appropriate audience response to Realist art is a subtle one. Is it risking the label of philistine to marvel at the high

degree of likeness, or to delight in the *tour de force* rendering of the real world? Clearly, many artists have chosen recognisable subjects precisely to make their work accessible to those who felt visually disenfranchised by abstraction. Those artists and critics who would downplay the attraction of illusionism in recent Realist work may finally be as disillusioned as Yeats' heroine, who wanted to be loved for herself and not her yellow hair.

None the less, there is bound to be some confusion between subject matter and content by those viewers who would mistake the forest for the trees. As Linda Nochlin wryly suggested in 1968, art lovers 'who in recent years have dutifully gulped down large doses of

and-painted fine bone china figures from Royal Crown Derby have never exactly been commonplace.

But, until recently, they were very rare birds and these two will ensure that a very old and tradition is continued.

They're modelled on a brace of the very best ever created in the illustrious history of the great sculptor John Whittaker, who emerged from the ancestral nest at Derby in the year 1845.

You can see examples of these early masterpieces at the Royal Crown Derby Museum, where other survivors having found their way into private collections.

Similarly, you can now also find 'Peacock Peacocks' in selected specialist

Then to make sure each figure is recognised as a unique original in the future, the base is signed by the artist.



'Chelsea Birds' which take their name from the Chelsea pottery factory, acquired by Royal Crown Derby in 1769.

AN INCREASINGLY REWARDING PLEASURE.

Peacocks have always been extremely valuable birds and ours are no exception, especially as so few are made.

For this very reason, and the fact that they follow the Royal Crown Derby 19th century tradition so faithfully, each proud peacock has to cost around 530 guineas.

Which is little to pay for what, after all, is certain to become a treasured heirloom in the years to come.

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Anyone interested in Royal Crown Derby will undoubtedly be keen to know something more of our

history, in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby,' written by J. Twitchett and E. Bailey.

Would-be collectors may also like a copy of our abridged version of this excellent volume, which we'll send you free of charge on application to the address below.

Richly illustrated, it reveals much of the fascinating tradition surrounding Royal Crown Derby. It also establishes in no uncertain terms that our birds are extremely well bred.

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The Curator, Royal Crown Derby, Osmaston Road, Derby.



Royal Crown Derby

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Painstaking care goes into their decoration, no two being exactly the same.

Each artist gives a subtly different interpretation to the painting and gilding, from the splendid plumage to each petal on the flower encrusted base.

ROYAL CROWN DERBY CHINA

by the world-famous artist and the use of the finest materials was made possible by the permission of the Royal Crown Derby Company.



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5: Alfred Leslie. *Mr. and Mrs. James Tate*. Leslie chose anachronistic baroque lighting to dramatise this portrait. Ordinary people are monumentalised in his compositional evocation of the grand manner.
Photograph: Pennsylvania Academy of the Fine Arts.

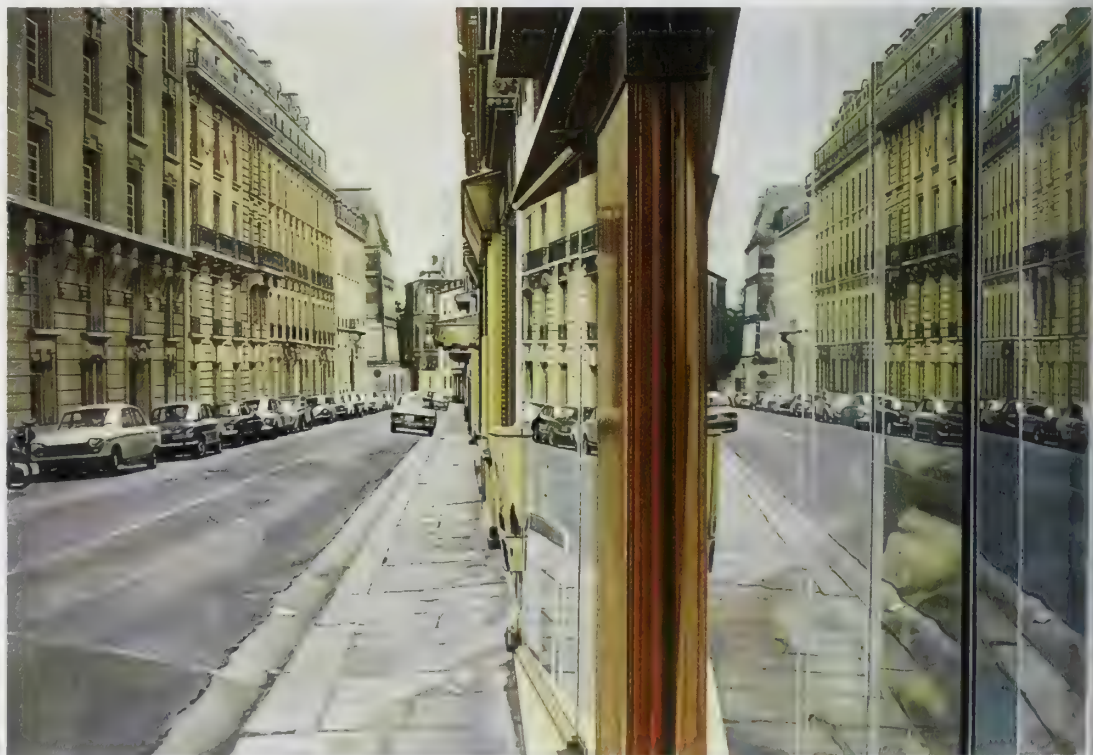
6: Audrey Flack. *W.W.II. Candle wax drips onto a book in the haphazard and spatially complex clutter of a table-top*. If the butterfly and the watch are temporal allegories, so too is the photograph.
Photograph: Louis K. Meisel Gallery.

7: Andrew Wyeth. *Wet Spring*, watercolour. Andrew Wyeth is America's best-known realist. Wyeth's observer is nature's foil as he rests against an ancient tree.
Photograph: Coe Kerr Gallery.

8: Richard Estes. *Paris street Scene*, 1972, 40 x 60 inches. Working from colour slides, photo-realist Estes adjusted the reflection to better suit the composition. His name is signed on a car's number plate: 19 Estes 72.
Sydney and Frances Lewis Collection.



7



8

SEPTEMBER 1981

Produced by Robin Duthy
Editor of The Alternative Investment Report

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Much publicity usually attends the sale of really important Impressionist paintings and the colossal prices paid tend to make people suppose that they must have been excellent investments. This survey of six leading Impressionists' prices through the 1970s and into the current year reveals a variety of different performances and, in the case of Renoir, differences in the rates of growth for his best work and his least accomplished work.

It is well-known that to draw conclusions from a comparison between the prices at which two unique works of art change hands is fraught with difficulties. Nevertheless, certain painters' work appears at auction in such quantity and with such regularity that meaningful deductions can be made about the state of the market at any given date.

Although the big auction houses may appear to have cornered the market in important Impressionists, it is probably still the case that more museum quality works of art change hands privately, often with no publicity, than ever get offered at auction.

In 1967 *The Times* and Sotheby's joined forces to produce a number of indexes designed to show how values in the art market had moved since 1951. The exercise was discontinued in 1971 for reasons that have never been fully explained. However, in 1969 the index of Impressionists showed an overall rise of 1650%. The six artists used in the index were the same as those considered here except that Boudin and Fantin-Latour were assessed instead of Cézanne and Degas. The *Times-Sotheby* index showed an increase of 400% over the 1951-1960 period slowing down to a 250% increase over the 1960-69 period. Geraldine Norman, the author of the commentary accompanying the index, felt at the time the indications were that prices for the more significant works would increase in value as fast or faster than before.

One reason why the 1970s have been a comparatively lean decade for Impressionists is simply that they have got too expensive. Collectors of art-objects at every level

have been squeezed out of their usual buying patterns as a result of the swift rise in prices that occurred from 1950 onwards and many erstwhile buyers of Impressionist paintings are no exception.

Suppose a collector today has two or three million pounds to spend. If he decides to go for top quality Impressionists he must first of all expect to have to compete with the many museums all over the world which have become accustomed to spending half a million pounds or more on a single painting. It follows that at such prices the collector would only be able to acquire seven or eight major works at the most and that number would leave a lot of unfilled wall space in most millionaires' homes. There is of course no problem filling up with second or third grade examples of a major artist's work but discerning collectors do not like to have to do this and in any case, as the table on page 50 shows, medium and lower quality works have proved so far to be unsatisfactory investments.

It is no wonder then that so many potential buyers of Impressionists have settled for other modern schools of painting where the competition is or was until recently less fierce. Another reason why Impressionism may appeal less to the collector of today is because, however revolutionary it may have seemed in its early days, its lyrical qualities are what strike people first and foremost nowadays. Certainly it did not concern itself with the search for a definition of the role of art or the artist in society that has exercised the movements that succeeded it. Indeed, one of the great attractions of Impressionism was that it was quite free of the heavy 'messages' that had become such a tedious feature of much 19th century salon art.

It is no doubt true that many collectors now prefer to buy and many artists prefer or need to paint pictures that are more 'involved', pictures that make a statement about the subject-matter rather than simply record its existence. There is therefore in one sense a swing back to the 'statement art' that filled the salons of 19th century Europe. Most contemporary painters would of course be horrified at the suggestion of such an affinity and although the 'statements' made in most salon paintings were hardly edifying by today's standards a similarity between the two approaches can be observed.

Artists and philosophers are but two groups the value and nature of whose contribution to society, because these are by no means obvious, are permanently debated. Both may be said to raise the level of thought on any given issue simply by looking at it from an original angle. The passivity of Impressionism explains to some extent the slight decline in its status relative to the more assertive styles of the 20th century. Although it is extremely difficult to imagine the Impressionist school being downgraded in the future, every school of painting moves through a cycle of popularity and many now stand a long way below their zenith.

Each generation tends to expect the values it places on different schools will be understood and accepted by the next and that the revaluations it decrees have the status of a logical step. In practice this seldom happens. The prices paintings fetch in the market reflect the aesthetic value placed on them by the community expressed in financial terms. To that extent the market is a useful indicator of developments in the sphere of art

THE IMPRESSIONIST MARKET continued

criticism and vice versa.

It is perhaps unfair to suggest that Impressionist paintings actually declined in real terms through the 1970s because although this may be true in terms of sterling which faced a domestic inflation rate of 250% over the decade, in terms of the US dollar there was a gain in real terms since the rate of inflation in the US was only around 110%.

The outlook for the Impressionist market over the next decade is not particularly bright. One of its main supports has been and will continue to be institutional buying. The National Gallery in London for example is very conscious of the gaps in its Impressionist collection. But the scope of the gallery ranges from the 13th to the 20th century and the demands made on its annual £2.9 million budget are correspondingly varied. Since the National Gallery may not dispose of anything it owns or acquires the practice adopted by many collectors of

'trading up'-whereby a lesser painting is bought as a stop-gap until a finer one becomes available-is right out of the question. Its policy therefore, in common with most of the world's leading galleries, is to acquire only the finest examples of each artist's work.

Prices for the very finest works, perhaps in the top 10% or 20% of each artist's oeuvre, are therefore likely to continue to rise faster than the rest. The argument that the less well-endowed provincial galleries and some newly established ones in various parts of the world will need some representation of Impressionists and therefore create a steady demand for their lesser works may well turn out to be right. More relevant at present is sustaining prices for the many rather indifferent paintings that pass through the market are the undiscerning private collectors who often seem to attach more importance to instant recognisability, backed up by a signature of course, than to the painting itself.

LEADING IMPRESSIONISTS' PRICE-MOVEMENTS (1970-1980) (Average of top five paintings)

	1970	1980	GAIN
Renoir	£110,000	£314,000	+185%
Monet	£119,000	£260,000	+118%
Cézanne	£154,000	£584,000	+279%
Sisley	£39,000	£97,000	+149%
Degas	£58,000	£194,000	+234%
Pissarro	£49,000	£94,000	+92%
			+176% average

Note: 1981 sales so far indicate that the market as a whole may have risen a further 20%

RENOIR MARKET BY PRICE/QUALITY RANGES

	1970	1980	GAIN
Group 1	£37,000	£94,000	+154%
Group 2	£17,200	£34,200	+99%
Group 3	£12,900	£19,500	+51%
Group 4	£7,300	£11,200	+53%
Group 5	£3,900	£6,100	+56%

Note: In each year the number of Renoirs sold, excluding the top five which might have distorted the picture, has been divided into five groups. 60 paintings were analysed in 1970 and 75 in 1980.

HIGHEST PRICES PAID AT AUCTION FOR IMPRESSIONISTS

ARTIST	TITLE	YEAR OF SALE	PRICE
Renoir	Two Young Girls Reading	1981	\$2,000,000
Monet	La Terrasse à Sainte-Adresse	1967	£588,000
Cézanne	Paysan en Blouse Bleue	1980	\$3,900,000
Sisley	La Seine à Argenteuil	1981	£320,000
Degas	Portrait of Eugène Manet	1981	\$2,200,000
Pissarro	Portrait of Paul Cézanne	1978	£300,000

PIERRE-AUGUSTE RENOIR 1841-1919

Being a household name practically all over the world and certainly the best-known of all the Impressionists, it is not surprising that Renoir's paintings, including even the most meagre examples, attract very large sums at auction.

The disastrous first exhibition put on by the small group of Impressionists in 1873 was followed by the auction fiasco of 1874 at which 73 paintings by Renoir, Sisley, Monet and Berthe Morisot were sold at an average price of £5.70, ten of the Renoirs going for under £4 each. Renoir, like his fellows, had to wait long for recognition but at least it came in his lifetime. As he remarked after being escorted with great deference round the Louvre in his wheelchair in 1919 after going to see his own portrait of Madame Charpentier, '... if I'd presented myself at the Louvre in my wheel-chair 30 years ago they'd have shot me out fast enough. One has to live a long time to see such changes. I've been one of the lucky ones'.

By 1900 some of Renoir's works were already fetching £1,000. A price of £50,000 was said to have been paid for his *Les Canotiers* as early as 1923 and although this was exceptional his prices were generally a little higher than those of the other leading Impressionists throughout the 1910-1950 period. For this reason the increase in his prices was only about 150% during the 1950s but accelerated a little to 225% during the 1960s.

Because Renoir was so prolific, at least 60 of his canvases are sold at auction every year, ranging from quite trivial and incomplete sketches up to museum-quality pieces which can fetch getting on for £1 million. Because so many collectors are prepared to buy a Renoir, perhaps because it is a symbol of wealth, without having the knowledge to judge its quality, prices at the lower end of the market have been distorted.

Several very indifferent examples of his work were sold at last summer's auctions at prices ranging from £20,000 to £60,000. For the same amount of money the buyers could easily have bought a top-class work by one of the lesser Impressionists such as Morisot, Guillaumin or even Mary Cassatt. Art-experts have always advised buyers to go for the finest examples of any artist's work. Even though the practical value of this advice so far as Renoirs are concerned would be pretty marginal for most collectors, it has been tested by analysing the prices realised for all his works sold in 1970 and again in 1980.

It is often the case that a few very highly priced examples in a particular year can unbalance the comparison. To avoid this the five highest priced paintings of all were considered separately in both years and a comparison of these showed an average growth over the decade of 185% from £110,000 to £314,000.

The remaining works—60 in 1970 and 75 in 1980 were divided into five groups based on the prices they realised. In spite of the obvious drawbacks of such a method, it was felt that the prices would correspond, broadly speaking, to any division based on qualitative assessment. The results shown in the table bear out this advice. The first group showed an increase in value over the decade of 155%, the second showed a rise of 99%, while the third, fourth and fifth groups each showed very disappointing increases of between just 50% and 60%.

The message that comes over loud and clear is that the Renoirs loosely described as of medium and lower quality have been overvalued in the past and are still so today.

Soon after Renoir's work began to command high prices early in the century, the fakers began to work. Georges Rivière recalled he was with Renoir when a man brought him a landscape bearing the Renoir signature and asked him where it had been painted. He had apparently just bought it for 100 francs. Renoir contemplated for some time the canvas which he knew he could not possibly have painted and finally told his visitor that he could not remember the location. 'Why didn't you tell him it was a fake?', asked Rivière later. 'Because he had paid 100 francs', said Renoir, 'and it would only have upset him'.

There is little doubt that there are still dubious Renoirs in circulation. In spite of this the market so far this year appears to have risen for all classes of Renoir's work, by 20% to 25%. Although the price-structure of the Renoir market is already somewhat irrational it is quite possible that the magic of his name will keep prices moving along throughout the 1980s.

Renoir. A Young Girl Reading fetched £100,000 in April this year. Renoir's medium-priced work has increased by only 51% over ten years.



PAUL CÉZANNE

1839-1906

Cézanne's standing as a painter was largely unrecognized except by himself and a handful of friends until 1900. In 1894 three of his paintings bequeathed by the artist and patron Gustave Caillebotte to the Musée Luxembourg were refused, although Monet, one of the few who appreciated him, had the imagination to buy a Cézanne called *Village Street* at auction for £40 in the same year.

In 1899, Cézanne showed his work at the Salon des Indépendants and later that year the price of his paintings soared to £200 to £300 at the sale following the death of his friend Chocquet. In 1904 he wrote to his young friend Emile Bernard that he intended to complete ten good studies which he would sell at a high price because collectors were beginning to speculate in his work. Later in 1904, Cézanne's triumph was complete when he showed 33 paintings at the Salon d'Automne.

By 1918 a good Cézanne was fetching £5,000 or some £65,000 in today's depreciated currency. Thereafter, prices moved only gradually upwards until 1958 when a record sum of £220,000 was paid for his *Garçon au Gilet Rouge*. During the 1960s and 1970s a few exceptional Cézannes fetched around £500,000, but even his next best paintings rose faster than the Impressionists as a whole.

Although the most highly regarded Cézannes date from the 1883-1895 period when the artist was, as he put it, returning to classicism through nature and therefore after his departure from the Impressionist circle, some of his Impressionist-inspired pieces still fetch the highest prices. He may rightly be regarded as lying rather outside the mainstream of the Impressionist movement and certainly his decision not to exhibit with the group after 1877 seems to confirm that he already felt himself to be moving down another track.

The stature of Cézanne among art-historians is prob-

ably greater than that of any of his contemporaries. Although, like the other Impressionists, he was no theorist, his work reflects the austerity and dedication he felt towards it and he remains the most cerebral of the group. He wrote frequently of the great intensity of feeling he struggled to convey in his painting and the failure he felt his efforts to be. His extreme touchiness, misanthropy and generally enigmatic personality offer a particular kind of challenge to anyone hoping to understand his work.

Cézanne is believed to have produced around 500 paintings during the 1883-1895 period of his classical maturity but compared to equally prolific artists his work appears for sale less often. A high percentage of his work is already in or destined for public ownership and this creates some sense of urgency when his finest paintings are put up for sale.

Having picked over all the great painters of the period art-historians are still discovering some new significance or influence in Cézanne's work. He is, as the catchword of the day has it, more relevant now than any of his contemporaries. On this basis the omens for Cézanne prices through the 1980s are excellent. However, since a price of \$3,900,000 has already been paid for one of his great works, *Paysan en Blouse Bleue*, the circle of potential buyers has shrunk considerably.

Some galleries may well take the view that it is unreasonable to pay perhaps three or four million pounds at some date in the future, perhaps later this decade, for a great Cézanne if comparably great works by old or more modern masters are still to be had for a fraction of that sum. However desirable Cézanne may be, prices for his work will hit a ceiling if better value appears elsewhere in the market. The malaise over the last Summer in the Old Master market may well be significant for the future.

Cézanne. *The Sea at l'Estaque* made £640,000 this year. Cézanne prices rose by about 280% during the 1970s.



EDGAR DEGAS 1839-1917

One feature common to most of the Impressionists is a strongly individual style. It is perhaps obvious that if a painter is to make an important contribution to art his style is bound to be more original than derivative. Nevertheless, in the case of Degas particularly, the facility with which people were able to identify his work from the other side of the street proved a considerable advantage in the process of reputation-building.

It is not only the Degas style but the recurring themes he dealt with — racehorses, ballet scenes, nudes and milliners — that make this instant recognition possible. The son of a banker, commercial success was not of great importance to Degas, not at any rate until he chose to saddle himself with the debts of his bankrupt brothers. He was on the whole less reviled than his co-exhibitors at the Impressionist and later Independent exhibitions, although the line taken by Albert Wolff, the benighted critic of *Le Figaro*, was consistently hostile.

Prices of between £50 and £500 were paid for Degas' work up to about 1900. An exceptional price of £20,000 was paid in 1912 for *Danseuses à la Barre*, now in the Louvre, but for most of the first fifty years of this century his paintings were sold within a remarkably constant price-range of £2,000-£15,000.

Degas was as solidly bourgeois an artist as it is possible to imagine. He was also, even in the eyes of those who knew best, a cantankerous and difficult man, caustic and irritable. He hated nature and the open air. Durand-Ruel, the dealer, described him as a 'dreadful man' and for the last thirty years of his life found it almost impossible to prise anything out of his studio. It seems strange that this man, who as far as is known never had an affair with a woman, should have shown such extraordinary insight into women or at least into the movement of

their bodies.

Perhaps surprisingly for an artist who achieved such recognition during his lifetime, his work, which in 1960 was valued far below that of Renoir and Manet and barely level with Monet, began to rise in price quite swiftly during the late 1960s and 1970s. The average of the five highest prices paid for his works at auction in 1970-71 was £58,000 while for 1980 the figure was £194,000 giving an average growth for his finest paintings of 234%. This calculation ignores the two exceptional prices of \$1 million and \$800,000 paid in that year for *The Mante Family* and the *Portrait of Mary Cassatt* which, it was felt, would create a false impression of the underlying trend. Works by Degas sold during 1981 so far look like taking the 1980 figure a good deal higher. Even though these comparisons are plainly not comparing like with like, the similarities in the quality of the works under consideration give validity to the exercise.

Degas has now caught up the ground he seems to have lost during the 1910-1950 period. The change of recent years may be a once-and-for-all re-rating and may well not be sustained through the 1980s. Some reconsideration of the differentials between the various periods of Degas' work remains to be done. It is generally agreed that his most creative period ran from 1878 to 1883, yet some of his later works are reaching surprisingly high figures.

The Degas market may also be divided into sectors according to subject-matter. Broadly speaking, the market now rates highest the ballet scenes and nude figures; next come the racing scenes and portraits, and lastly the milliners and washerwomen. The tendency is for the less typical works of an artist to underperform those for which he is best known. Buyers of Degas' work who have investment in mind should do best by sticking to the subjects for which he is most famous.

Right) Degas. Portrait of Mary Cassatt. Prices for Degas' best works have risen by around 30% over the 1970s.

Far right) Degas' pastels of nudes and ballet scenes are among the highest priced of all his subjects.



ALFRED SISLEY

1839-1899

Sisley has always been the least known of the leading Impressionists. The tragic rejection he suffered throughout his life was followed within months of his death by the successful sale of 27 of his paintings for £4,500. Four months earlier, as he lay dying of cancer, he wrote to a friend that he would like to be visited by a doctor provided he would not ask too high a fee. Such was the cruel fate of this great painter.

Sisley was the only Impressionist to devote himself entirely to landscape. His paintings are brilliantly understated and there is something peculiarly English in his style. It is not surprising that although he was born in Paris of English parents and tried unsuccessfully to get French nationality, the English claim him firmly as their own. The extreme mildness and contemplative idiom of his painting makes it very difficult to believe that many of the Impressionist works that provoked hoots of derision at the notorious auction of 1874 were his. The prices paid by a few brave collectors on this occasion ranged from £2 to £12. In the summer a new record price for a Sisley was set at Sotheby's in London where £320,000 was paid for *La Seine à Argenteuil*, although even more would surely be paid for his very finest work.

It can be no accident that the low rating among the top six Impressionists Sisley shares to a great extent with Pissarro is linked to the predominance within their *oeuvres* of landscapes and in Sisley's case the absence of any prominent human figures. Art-historians sometimes like to consider whether or not an artist has been neglected and, if so, whether or not the neglect is deserved. In Sisley's case, while his admirers may well feel he is under-rated, the explanation for the relatively poor investment performance over the last ten years when prices for his work increased by only 150% may

lie in the fact that he was regarded as over-rated earlier.

The Sisley exhibition held at David Carritt in London this summer was the first to be devoted to his work since that held in Berne in 1958. There were seventeen paintings on view of which five were for sale at prices ranging from £115,000 to £250,000. During the course of the exhibition the *New Statesman* suggested that the National Gallery should acquire one of the finest of those on offer. There was more than a flicker of interest since the National Gallery is by no means well-endowed with Sisleys and certainly has little to compare with those in the Louvre.

But here again, the overall buying strategy of a large gallery comes into play. Although the National Gallery recognises it has an inadequate representation of Sisley's work, there are still many outstanding Sisleys in private hands within the UK. The gallery probably has its eye and indeed can more or less count on being offered some of these before long as their owners are forced to sell to meet capital taxation. The outlook for Sisley prices in the 1980s is certainly no brighter than for the Impressionists as a whole. He was a reasonably prolific painter—around 1,000 paintings are thought to be extant—and galleries are apparently in no rush to buy unless something really exceptional from his early 1870s period comes on the market.

Throughout the decades of failure Sisley had to bear he never deviated an inch from the style of painting in which he believed. It was as though he waited for the rest of the world to fall into line. It is perhaps now unrealistic to expect Sisley to move up in price to join the leading members of the group, but equally, his genius is now too well recognised for his prices ever to fall far.

Sisley. *La Seine à Argenteuil* made a record for the artist in June this year when it fetched £320,000.



CAMILLE PISSARRO 1831-1903

The important London exhibition of Pissarro's work in 1980 has so far had only a marginal effect on market prices, judging by the rather unspectacular paintings to have been offered at auction since.

Pissarro is perhaps everyone's archetypal Impressionist painter. The idyllic country scenes with their magical evocations of light are among the least demanding of all Impressionist works. Under Pissarro's hand even factories are represented as lyrical havens of work, puffing pure white smoke and nestling harmoniously into the landscape. As with Cézanne and Degas, Pissarro was born into a secure bourgeois family and was not familiar with the harsher view of factory life.

Unlike many of the Impressionists with whom Pissarro later exhibited his work, he had had paintings accepted at the Paris Salon as early as 1859. Although his dealer Durand-Ruel found his work easier on the whole to sell than that of Degas, Renoir and Manet, he was plagued by shortage of money for most of his life.

Although he is often referred to as a 'minor' Impressionist, presumably because his work like his character was quite unrebelling and therefore made less impact, and although it is true that his paintings are generally, with those of Sisley, significantly less expensive than those of the other artists considered here, there is little to suggest that a rerating is likely to occur. Even if his work lacks the force of Cézanne, he is surely one of the great landscape artists of all time and may yet be accorded a higher market rating.

His paintings are of a far more consistent quality than Renoir's for example and his style too remained more constant throughout his working life. It was not until he was 68 that his paintings began to command reasonably high prices. A syndicate of businessmen, including Georges Petit, a picture dealer, got together in 1899 to push Pissarro's work. They bought thirty paintings from Durand-Ruel and sold most of them successfully. In the same year several paintings dating from the 1874-1880 period fetched from £200 to £350.

Pissarro wrote with obvious pleasure to his son Lucien in May 1899 that his prices were going up and noted that a group of collectors were putting on a sale of a quantity of small canvases 'which come from God knows where'. It is not clear whether this is a reference to the first appearance on the market of some fake Pissarros. The prices might just have made this worthwhile but the technical difficulties make it most unlikely.

Pissarro had to contend with the most surprising difficulties in establishing a market for his work. Durand-Ruel had made enemies among other Paris dealers, and these did anything to depreciate the value of Pissarro's work, even selling pictures at a loss in order to control the market and ruin Durand-Ruel. Although by the turn of the century Pissarro was famous even in Germany, five of his paintings having been bought for Berlin, his troubles were by no means over. In 1903, the year of his death, he wrote to Lucien that his fortunes were at their lowest ebb. His work was now selling at auction, perhaps thanks to the machinations of a ring, for £40 instead of the £250 they had earlier been commanding.

Two months before he died he complained again that he had failed to sell a single painting of those he had sent



*Pissarro. Two Young Peasants Chatting under Trees.
The big London exhibition of 1980 has hardly affected prices.*

to exhibitions in Macon, Dieppe and elsewhere. He died in November 1903 and in April 1904 Durand-Ruel organised a large exhibition of his works. As might be expected according to the macabre rules of the art market, the prices for his paintings now shot up to between £400 and £800.

Surprisingly, the price range for his work remained in the £500-£1,500 range until after the Second World War. During the 1950s prices rose strongly from the £2,000-£3,000 range up to the £12,000-£15,000 (up 460%) and again during the 1960s up to £35,000-£50,000 (up 215%). In 1970 the five top-priced Pissarros sold averaged £49,000 while the top five in 1980 averaged only £94,000, a far slower increase of only 92%.

The examples of his work sold during 1981 have included several of moderate quality, many of which have realised less than £50,000, and these do not allow a satisfactory comparison to be made. Nevertheless, it would appear that very little overall advance, if any, has been made.

CLAUDE MONET

1840-1926

Claude Monet's life spanned an artistic era running all the way from Impressionism to Abstraction. As a result of the continuous creativity of his last 70 years a steady flow of his work has passed through the salerooms ever since his death in 1926.

Over recent years, however, most of what has been sold has been confined to works dating from the period from 1870 to the end of the century. Since Monet was one of the first Impressionists, his very early pre-1870 innovative works are particularly sought after and are now mostly to be found in museums. The few of that period to have been sold over the last twenty years have often fetched the highest prices, the most striking example being the £588,000 paid in 1967 for *La Terrasse à Sainte-Adresse* which was painted in 1867.

Many of Monet's post-1900 works have found their way to museums either through the artist's bequest or because their enormous scale makes a museum the appropriate, if not the only, place for them.

Although retaining throughout his life the individual sensuous style that he first braved in the early 1860s, Monet travelled widely round France and the rest of Europe applying it to a great diversity of landscapes. His whole oeuvre amounts to Monet's view of the world from every angle and painted at every time of the day. As though time and space had to be impressed on his canvases in their entirety, he would work on several paintings at a time, all rowed up so that he could catch in each a new lighting as the day wore on. For the same reason he would often work in several different places in the course of one day.

It is no accident therefore to find that his pictures very often have the feel of being simply a piece of a much greater whole. To buy a Monet is to buy a patch of this perception. As Cézanne put it: 'Monet is only an eye, but my God what an eye'. The fact that Monet was supremely a colourist and over the years became less and less a draughtsman gives the viewer, particularly in the

abstract treatment of his very late work, the feeling that the subjects stretch on beyond the canvases.

Monet's attitude to water shows a fascinating development throughout his working life. He began with a side-by-side relationship of earth to sea, river bank to river, as in the famous *La Terrasse à Sainte Adresse*. The water-earth theme later changes to a vertical configuration in which the mirroring effect makes the earth seem to enclose the water from below as well as from above. Eventually, there is no land at all in the final studies of water. As an old man Monet delighted in surrounding himself with these canvases as though he had sought all his life to immerse himself totally in the water among his floating water-lilies. This 'immersion' in water also took the form of a workshop set up in a boat. A painting of his watery studio, *Le Bateau Atelier*, was sold at Sotheby's in 1980 for £170,000.

Monet himself suffered, together with most of his friends, the critical abuse and the financial plight that went with it. The show of his work put on by Durand-Ruel in 1883 made not a penny. But by 1894 Pissarro, writing in despair at his own black poverty, tells his son that all Paris is buzzing at Monet's prices which were up in the £300 to £500 range. At the turn of the century Monet's work was rated as highly as that of Manet and Renoir and even more highly than Degas. Since then he has tended to fall back in price relative to the leaders, although he caught up a bit during the 1950s and 1960s.

Judging by the top five Monets sold during 1970 and 1980 his prices have only moved up by some 118%. The comparison is less satisfactory in Monet's case than in those of the other Impressionists since very few of his museum-quality works have been appearing on the market. As with the rest of the group, the days of the really spectacular increases are obviously past. In Monet's case most museums have already done their buying, but if a really important work came on the market it would very likely break the record of £588,000 set fourteen years ago.

Monet. Pines, Cap d'Antibes
fetched £340,000 in April
this year.

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John Siddeley

DESIGNER'S CHOICE

John Siddeley, one of Britain's leading interior designers, describes the house which presented him with the greatest challenge but which gave him the most pleasure.



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It is 22 years since I first saw the house. This extraordinary mixture of Lutyens, Mackintosh, Voysey and a smattering of George-on. It was tired and shabby, looking a little like a setting for the last act of *La Traviata*. Stains on the walls where the pictures had hung, stains on the ceilings where damp had come through. It had gone beyond the permitted allowance towards shabby good taste.

It was an immensely exciting challenge both for my clients and myself because not only did it need alteration and painting, curtains and carpets but also furniture and pictures. It was, and still is, the connoisseur's dream. I doubt if the result could be achieved today for not only the high quality hard to find but the prices have gone behind the limits of most pockets. There, for example, are a pair of 18th-century English Hepplewhite commodes, or the console tables in the drawing room? The last pair of Canaletto's as seen in the dining room fetched an extraordinary price. Everything in the house was bought with love and care. My criteria was that I had to like it and then it was up to me to persuade the client to like it as well. There were seldom any disagreements and those were the days when millionaires would dutifully queue up for the eleven o'clock opening of the Antique Dealers' Fair. I would not think the previous day and I remember showing my clients a particularly fine commode on Philips of Hitchin's stand and buying it under the nose of the late Sir Charles Clore who then offered my client a profit. The commode is still in the dining room.

Where does one start on a commission of this size? I have very definite rules which are always applied when working on any commission. Proportion is the first and most binding. What is the size of the room and how

will it work? For instance there seems little point in having a dining room which will seat twenty and a living room where only ten people can sit in comfort. Next comes taste, how will I decorate the room? Thirdly choice, what sort of furniture will I use? Then there is lighting, after that colour, and last but not least accessories. Everything gets designed on the drawing board to make sure that it is in the right proportion. Only when that is satisfactory can one start understanding the overall picture and presenting the visuals to the client which, pretty though they may be, seldom represent the final picture.

Having said all this I promptly went against all my guidelines and bought the chimney-piece in the drawing room and then the chandelier. I remember my client complaining slightly that it seemed quite a lot of money for some glass. I changed the entrance doors into the room so allowing me to remove a typical square staircase and design-in the curved wrought-iron one which now exists. Columns were added together with a classical honeysuckle cornice and the entrance hall began to set the formula for the rest of the house. In choosing the chimney-piece at an early stage I could make it an integral part of the room instead of it looking like an addition to a room which already existed. The frieze around the ceiling matches the frieze on the chimney-piece; everything was designed to complement this important focal point. I went to the Soane Museum to study Adam ceilings and so here also the rectangular medallions re-introduce the sphinx motif. The circles and swags on the ceiling are used in the design of the carpet which was made to order at Aubusson by the same methods as were used in the 18th century and the silk damask on the walls by Warners is

a design of Robert Adam. Slowly the room came together and I could see no reason why it had to be totally devoted to the English taste and so with the fine English furniture there is fine French furniture, Italian pictures, Chinese ornaments, Meissen porcelain, Fabergé and European crystal. Everything an object of beauty. Everything something I loved and as a total a room which gives me more pleasure than anything I have designed since.

In all forms of classicism a small amount of folly or fantasy should be introduced and in this particular case my imagination ran riot in what I describe as the summer room. Originally a billiard room with dark oak panelling and an immense pseudo-Tudor stone fireplace it has taken on an atmosphere of light and shade. The Brighton Pavilion column, designed as a fountain, became a bed of flowers. Windows abound, the fireplace disappeared and became more windows. Pale blues and white. On the walls a brilliant Falconetto printed velvet. Black background, emerald green trellis and red roses everywhere. Even after all these years it is still a happy room presenting a picture of endless summer and happier days. Throughout the rest of the house an atmosphere has slowly overtaken the original design. Memories abound.

I am sensitive to houses and atmosphere but it is rare that one's clients feel it in the same way. Returning after so long and casting a professional eye over what I did more than two decades ago I am not displeased. In fact I am proud that I had such extraordinary clients who trusted my taste and judgement. An affection towards each other went well beyond the realms of client and designer. They still describe it as 'John's house'. What greater praise could a designer want.

1: The drawing room. Fine English and French furniture became part of the recreated room thus making an ambience which seems totally 18th century.

2: A detail from the drawing room of one of a pair of fine Adam side tables on which stand a pair of Qianlong cranes and one of a pair of Flight Barr and Barr Worcester tureens. Above, one of a pair of Marieschi's. The tables are not centred under the pictures for two reasons; one because any flower arrangements would cover the pictures and secondly because one of the tables would be too close to the entrance door.

3: The drawing room. Ceiling and frieze detail enhanced by a fine Waterford chandelier.

4: The drawing room chimney-piece from Adam's house in the Aldephi. Above a fine ornamental mirror and on it a clock set reputed to have belonged to Marie Antoinette.

5: The house is an architectural conglomeration of styles.

Photographs: David Montgomery





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8: The opposite end of the dining room. A classical niche displaying a fine collection of Worcester porcelain.

9: A traditional red and gold dining room. Above a fine mahogany console one of a pair of Canalettos. Fine 18th-century silver compotes on the faded mahogany table.

10: The remodelled entrance hall and staircase with its regal curve replacing the square oak

balustrade which was there before.

9: The old Billiard Room, now the Summer Room with its feeling of space and light discarding the smell of cigars and scrape of chalk and clunk of white on red.

10: From the master bedroom. Anna Pavlova's dressing table set in silver-gilt complete with swans as a motif on everything either engraved or cast.



10

THE HOUSE OF CHAUMET

'I can say that in Paris we are today the leaders in the field of creativity. We have launched the avant-garde movement and others have followed us.' Pierre Chaumet.

Pascale Villiers le Moy interviews Pierre Chaumet

Pascale Villiers le Moy: Mr. Chaumet, you represent, with your brother Jacques, the seventh generation of what is considered to be one of the oldest jewellers in France and one of the most famous in the world. How did it all begin?

Pierre Chaumet: My ancestor was a modest jeweller in the Faubourg St. Honoré. One day the horses of a carriage bolted in front of his workshop. He rushed out, hung onto the reins and stopped the carriage. The passenger stepped down quite shaken so went into the shop for a drink. Fate had taken a hand because the passenger was no other than Bonaparte himself! A few months later, this modest craftsman was commissioned to produce a sword for the Consul; later he made the Coronation crown and sword in which the famous Le Regent diamond was inlaid.

PVM: The Coronation crown is now in the Louvre and the tiara, which was offered to Pius VII, is in the Vatican. They are really the only pieces that survived because most of the jewels of that period including the swords and the Josephine and Marie-Louise sets of jewels were dispersed, especially during the 1870-1880 auctions in Austria. You only have reproductions in your own museum and there is little Chaumet jewellery in museums elsewhere. Don't you find this regrettable?

PC: Well, we must recognise that we are tradesmen and have always been. Our aim is to sell, and as we never recreate an object we often lose track of our work. Precious stones last but fashions change and often inherited jewels are not seen as antiques that should be preserved as works of art, but as jewels which are out of fashion! During the exhibition held some fifteen years ago at the Louvre on the history of jewels since 1750, we recognised some of the pieces which had been lent by private owners. We also know of some jewels which have been in the same families since their creation, we have very faithful clients. It would be interesting to organise a Chaumet exhibition through the ages but it would involve a tremendous amount of research.

PVM: Don't Chaumet jewels come up at auctions?

PC: Yes they do. Sometimes we know in advance as we are consulted by the experts. The label of quality that is attached to our name gives any Chaumet article a plus-value,

but it is difficult to find out if the buyer considers the jewels an investment because of the quality of the stones or if it is for Chaumet's sake. Some of our pieces from the 19th century are considered typical of a certain period of French art and valued as such. Some time ago a piece from our series of *Bestiaire Fabuleux*, bought three years earlier, came up at Sotheby's and it realised considerably more than its initial purchase price. This demonstrates that a Chaumet contemporary work of art has an increasing market value.

PVM: What were the great periods of Chaumet?

PC: We have followed more or less the great periods of French art; after the Napoleonic period came the Second Empire when Chaumet was the leading jeweller in France. We never had recession periods, just some stagnation due to the political and economic situation. After the First World War there was a great period of creativity, then nothing much happened between 1930 and 1965. It has been picking up ever since especially in the last ten years. I can say that in Paris we are today the leaders in the field of creativity. We have launched the avant-garde movement and others have followed us. We created the fashion for semi-precious stones, and we discovered a new technique for working bronze producing a dark brown lacquer finish. Often our ideas actually uncover old secrets. There are ten people who work in our creation or 'ideas' studio and when a client wishes us to produce something specific then the project would be discussed with one or more of these ten people. We may be an old traditional company but we have a young outlook when it comes to our conception of beauty. It is comparatively easier to make an attractive piece with many diamonds and pearls than an attractive, modest-priced jewel.

PVM: Which jewels are the most popular?

PC: Young people are very keen on wearing jewels and seem to prefer shining gold. Semi-precious stones are less appreciated than small brilliants. We sell mostly rings, bracelets, earrings and gold chains with small pendants. Generally the spectacular extravagant jewels of the last few years have given way to smaller more refined jewels.

PVM: How do you recruit your craftsmen?

PC: There is an excellent school in France which is subsidised by the Federation. After three years the apprentice enters a jeweller's

workshop. At this stage the apprentice knows his trade but has yet to develop his personality. Chaumet's workshop employs 40 workmen plus one foreman who joined the company at the age of fourteen and is now 53. Each workman sits at a special place at the table and the work is done on a small piece of wood called *cheville* which projects above a piece of leather which collects the falling pieces of metal. Around each table are four workers called *bonne main*, one *petite main*, who learns and helps, and one person who directs.

PVM: How do you ensure that your secrets are kept?

PC: We have very faithful workers, four of whom are second generation. Our profession is essentially based on trust. When we take on somebody we conduct an enquiry and there is a six month trial period. There is a great solidarity among jewellers and we would not employ someone from another jeweller without the latter's consent. Every jeweller's workshop has its secrets and we don't normally allow visitors. We work in much the same way we did 200 years ago with the same tools and our secrets are transmitted orally.

PVM: Where do you get your raw materials?

PC: Paris, London, New York and Geneva are the big market places for coloured stones and diamonds. Diamonds are cut mainly in Tel Aviv, Antwerp and Amsterdam but we don't normally get them directly from there. Until 1920 we cut our own stones. Then we had 80 tables, now there are only four. The cutting of such stones is so specialised and it would not be competitive to do it ourselves.

PVM: What about semi-precious stones?

PC: They are becoming more expensive because of the increasing demand and diminishing reserves.

PVM: What about pearls?

PC: We are one of the few remaining genuine pearl experts in France. The pearl market is interesting because in the old days there were several qualities of pearls required, nowadays the demand is only for high quality examples. It is getting harder and harder to find really big ones and although today they are not so fashionable they will hold their value.

PVM: Can you give me an idea of who is your clientele?

PC: I am very pleased you asked this because it is one of the particularities of the company never to disclose names. Our secrecy has always been appreciated. We are quite prepared to promote an object while it is in our hands but once it has been sold we become as mute as a carp. Having said that I can tell you that we do supply the remaining great dynasties such as Belgium, Holland, Sweden, the Arab kingdoms and, of course, Great Britain.

PVM: Did you receive an official commission for the wedding of Prince Charles?

PC: No, we didn't expect one. It is normal that on such an occasion the Royal family should choose an English jeweller. However this marriage has brought us work: the young Royal couple received many gifts!



Left to right: Mr. Pierre Chaumet, His Excellency and Mrs. Khalil Mekkawy (Ambassador of Lebanon to England), and Mr. Assaad Daou (Directeur Generale of Chaumet London).

The History of the House of Chaumet

From its regal arches in the place Vendôme, that hallowed nest of luxury, the House of Chaumet continues to create and complement fashion and beauty all over the world. Its place in the elegant and historic square in Paris is well deserved: the story of the House of Chaumet goes back some 200 years to a modest jewellery business founded about 1780 by Etienne Nitot (1750-1809).

Nitot set up his business in a small shop in the rue Saint Honoré, and was working diligently when fate kindly lent him a hand by sending him Napoleon as a client. Nitot made the sword which was set with the famous Regent diamond from the former crown of France, followed by the magnificent Crown of Charlemagne which can now be seen in the Louvre in Paris. So began the illustrious career of the House of Chaumet.

After his death in 1809 Etienne Nitot was succeeded by his son François-Regnault Nitot, and he carried on the now thriving and famous business maintaining the high standards. His firm was particularly well known for its *joaillerie*, a French term for work in precious stones and it was Nitot again, who in 1810, produced the *parure* ordered by Napoleon for the Empress Marie-Louise. A reproduction of this may be seen at the Maison Chaumet in Paris today. By now Nitot had moved, at first to 4 rue de Rivoli, then to 36 place du Carrousel.

Little later the firm moved to the place Vendôme, settling in at number 15. In 1811 Napoleon commissioned another sword, and the Regent diamond and other stones were removed from the first sword and set in the new piece together with stones from the Coronation sword of Louis XVI.

When Napoleon fell from power, Nitot could not bring himself to abandon his fierce loyalty to the First Empire. He decided to

retire in 1815 and handed over his business to his *chef d'atelier* Jean-Baptiste Fossin, but did not move from the place Vendôme, so that Fossin conducted business from the rue de Richelieu. According to Vever, Fossin was an extremely talented designer, with an especially well mannered and pleasant personality. Fossin was the first of the jewellers of his era to try to copy nature faithfully in his designs for flower sprays. The firm, having established a reputation for setting fine stones, now under Fossin became fashion leaders. Success continued, and in 1830 Fossin with his son Jules was appointed jeweller to the King and Royal Family, and in 1836 Fossin was awarded the cross of the Légion d'Honneur. At this stage Fossin had three workshops, one devoted to artistic pieces, of which Jean Morel was director.

Jean-Valentin Morel (1794-1860) is the next key figure in the story, another natural, highly talented and skilled jeweller. As an apprentice he had worked with craftsmen from the time of Louis XVI, the best possible teachers in old skills for the young Morel. Eventually he was singled out by Fossin as his *chef d'atelier*. Morel's talents were later spotted by the goldsmith Duponchel, who set him up in his own business in 1842. Morel suffered bad fortune: his business sense did not equal his talents, but Jules Fossin had no children and when he retired in 1862 he remembered the good services of Morel and chose his son Prosper Morel as his successor. Morel more than lived up to expectations, sharing his father's flair and skill and expanding the horizons of the business now called Morel & Cie. In particular he was keen to carry out Fossin's intentions of spreading business abroad, and he travelled as a charming and successful ambassador all over the world. He would be pleased to know that today Chaumet

has branches in London, Geneva, Brussels, Tokyo and Riyadh.

Yet more young blood was infused into the famous business by the arrival of Joseph Chaumet, who married Prosper Morel's daughter in 1875 and took over from Morel as director in 1889. He was an excellent business man and a man of great taste with an artist's spirit of perfection. During a difficult time for jewel design, he developed his own style; his jewels were light, simple but strong in line, foreseeing 20th-century simplicity. At the 1900 Exposition Universelle he gathered new admirers and collected a gold medal, and further distinctions were awarded at exhibitions all over the world. It was in 1907 that Chaumet transferred to their present home at 12 place Vendôme. Joseph Chaumet died in 1928 and his son Marcel succeeded him as head of the firm, and his sons Jacques and Pierre manage the business today.

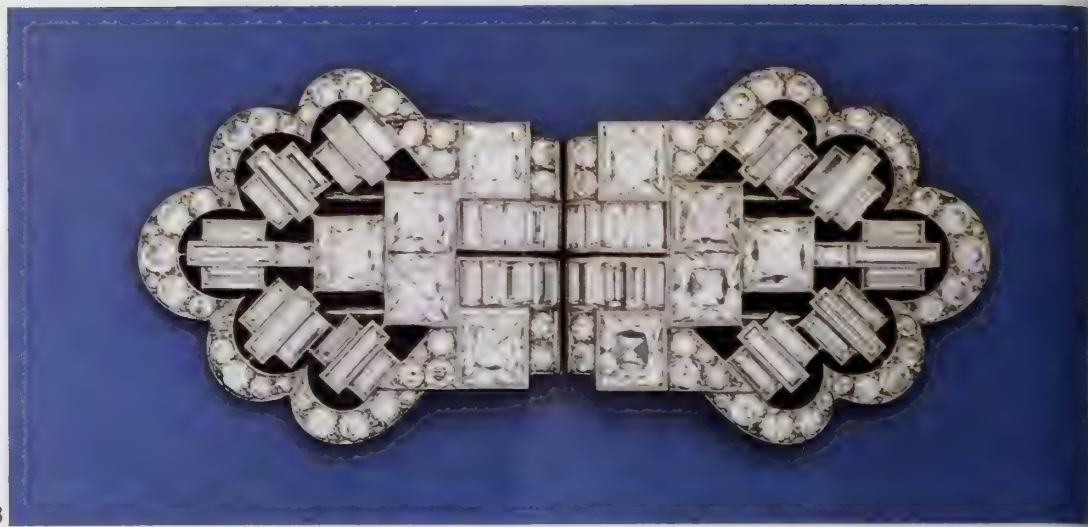
Each age has enriched the rooms of 12 place Vendôme, as each age brought another personality into the business. Designed in 1777 as the Hôtel de Saint-James by Bellanger, and painted by Lagrenée le Jeune, the premises are suitably imbued with history and romance. Frederick Chopin lived in this house and died there in 1849. The exquisitely painted rooms also witnessed and nurtured the famous romance of Napoleon III and Eugénie whose family lived there.

Understandably, their history is of great importance to the Chaumets today. They have a heritage and tradition to live up to, a reputation for quality which was set up over 200 years ago. But the 20th century is now very much part of his living heritage, as Pierre Chaumet explains here in this interview. As always, the Chaumets combine their sense of tradition and history with a modern, original and creative outlook. This combination is reflected in their work: Chaumet still makes the swords for the French academicians, a tradition for sword-making established by that first Imperial commission. At the same time they create innovative, exciting objects and works of art that are very much part of the 1980s. In recent years they have opened two new sections in Paris to refresh their range: the 'Arcade' Chaumet, a showplace for contemporary jewels and works of art and 'Temporelles Chaumet', devoted to high quality watches.

To celebrate their bicentenary last year the Musée Chaumet was opened, a specially designed room to hold, like a jewel case, the work of 200 years. It is full of designs, maquettes and models of diadems and tiaras produced by the famous jewel house, as well as the *Via Vitae*, a Gothic-style sculpture, designed by Joseph Chaumet, depicting in gold and ivory the main scenes of the life of Christ. The Musée Chaumet is a suitably impressive tribute to past epochs of grace and skill, distilled in the present creations, that predict a future of art in jewels.



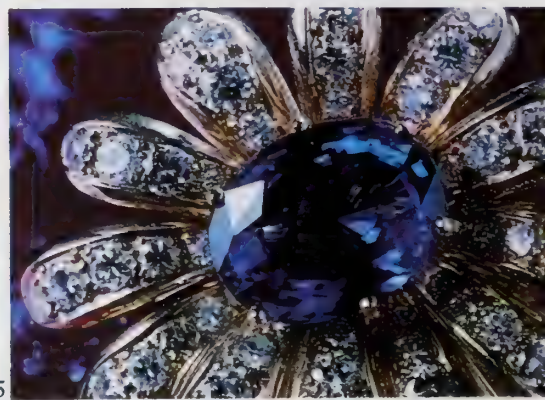
2



3



4



5



6

2: This beautiful work of art is typical of the imaginative pieces produced by Chaumet today. An enameled nymph holding a spray of mother-of-pearl, gold and brilliant flowers sits on the side of a rock crystal bowl.

3: A diamond double clip brooch of the 1930s marked J. Chaumet. Photograph: Phillips.

4: A decorative objet d'art made in 1980 from rock crystal and amethyst. Height: 40 cm. This was exhibited in Geneva.

5: A detail of a Chaumet necklace which is fashioned as a spray of flowers.

6: Chaumet's inspired use of natural forms is again shown in this ring which takes the form of a swan's head and neck set with emeralds and diamonds.

7: The Chopin Room on the first floor of the Chaumet premises in the place Vendôme. The painting shows the Empress Josephine wearing a Chaumet set of jewels. It was found by chance and bought five years ago by Mr. Chaumet at an auction at Drouot.

8: An avant-garde necklace which typifies the kind of extravagant jewels Chaumet was known for some ten years ago.

9: The diamond and ruby crown which formed part of Empress Marie-Louise's wedding set commissioned by Napoleon in 1810.







CORPORATE PATRONAGE: CONTEMPORARY STYLE

Working for an international corporation gives a designer a sense of scale and a totality of vision rarely available in other areas. The price for this freedom is a high level of professionalism. One such scheme, combined with a collection of contemporary art, makes a unique statement about patronage today.

By its very nature, patronage is subject to continual change. Today, it has three main forms: patronage by government or other official institution, patronage by a private individual and patronage by a corporate body. The first is uncertain and is prone to change by political and economic forces and the second is dependent upon the whims of personal taste. Only the third is really satisfactory, but for this reason it is the hardest of the three to achieve. At its best, corporate patronage can be consistent, discreet, supportive and highly protective towards the essential independence of spirit, attitude and style. The relationship between the artist or gallery and a corporate patron requires infinite care in its formation;

once formed, it is likely to be long-lasting. Such patronage can, of course, take many forms. However, one of the more interesting to emerge has been the buying of art by major international companies. In the past it was common practice for companies to buy paintings and prints in a rather random way to decorate their offices. Selection was either of images that related directly to the activities of the company, which were often indifferent as works of art, or was left in the hands of a few individuals in the company who expressed an interest in art. There was rarely any consistency in buying, taste was arbitrary, and any collection that emerged was put together mostly by chance, without any guiding

1: The entrance foyer: coloured marbles, glass, bronze and exotic woods give a feeling of cool formality, underlined by the Aubusson tapestry, designed by Maud Sumner.

2: John Franklin, Kennedy Sumner's furniture designer, has made a feature of exotic woods; the table is padouk and the doors are veneered in burr poplar.





3: Michael Sumner discussing the production of the tapestry for the foyer with the foreman weaver at the factory in Aubusson.

philosophy. Corporate collecting today is very different. In America it has been a significant force for some time, and now a number of companies based in Europe are beginning to follow suit. The aim now is to assemble collections, both traditional and contemporary, that reflect the stability and permanence of the organisation. Boardroom decorating and directorial whims have been replaced by a philosophy of long-term consistent support for a chosen area of artistic activity. Selection and buying are no longer random or casual but are based on skilled professional guidance, often supplied from outside the company. As a result, distracting and unquantifiable factors such as investment potential and personal likes can now be put aside.

The formation of a collection on a professional basis requires an equally profess-

4: Tessa Kennedy in the boardroom. Here, a complex design problem is given a versatile answer with Japanese screens and the moulded ceiling creating a calm atmosphere.

ional attitude towards display, storage and conservation. There are also other, probably unexpected problems, for example security, and the establishment of a policy for loans and public accessibility. Unless these are handled correctly they will interfere with the normal operation of the company. Inevitably, they will be different to those that apply in museums and galleries. One international company with a London headquarters has faced the problems squarely, and has produced a blueprint for a philosophy of corporate collecting that could well be followed elsewhere.

In this case, there were two major but related problems. The first was the creation of a working environment within a new building that was suitable for the company's image and its area of activity, and the second was the decision to form a large collection of contem-





porary art. Clearly, the collection could not be considered without the surroundings, and vice versa. The company realised that the creation of a suitable environment went beyond conventional architecture and so a competition was organised, and a number of leading designers were invited to submit schemes. Most concerned themselves primarily with decoration, misunderstanding the wider implications of the brief, and the complex nature of the problems involved. The competition was won by Kennedy Sumner Associates who presented a scheme in which grandeur of conception was matched by a meticulous and highly professional approach to detail.

The problem of scale can only be adequately handled by designers with experience in the corporate, institutional and industrial fields. It is only in these fields today that a designer can work with the 18th century philosophy of Robert Adam, and enjoy both a freedom of conception and a totality of approach associated today more with architecture than interior design. In this case, these two elements had to become one, a problem solved more by diplomacy than artistic endeavour. Kennedy Sumner took over the building as an empty shell, although its functions and area delineations were already established. Their task was to plan the best use of the space, within the limitations imposed by the number and functions of the employees, to determine the nature and form of doors, ceilings, lighting, carpets, furniture and all details, down to ashtrays and door handles, to incorporate the collection of paintings and prints, and to work within a well-defined budget. Although initially resented by the architects, who felt them to be unnecessary, Kennedy Sumner were supported fully by the client and given great freedom. By their professional approach, they were able to overcome gradually the difficulties with the

architects, and were able to establish ultimately a close working relationship. The freedom they enjoyed is reflected by the extraordinary consistency of the completed building. Materials have been chosen with extreme care and nothing is out of place, for there is overall a sense of proportion and a cool approach to style that is in keeping with the scale of the building. The problem posed by the paintings was faced in the same way. The selection and purchase of the collection was entirely the responsibility of the Contemporary Art Society although at various stages the company reviewed the purchases. The forming of the collection was based on the principle of a wide range of contemporary art, to include works by artists both of international stature and largely unknown, and mainly from the United Kingdom but also some from America, Europe and a few other countries.

Pauline Vogelpoel of the Contemporary Art Society was responsible for hanging the collection throughout the building, at the same time liaising both with the interior decorators and the company. The end result has a feeling of unity that transcends the impact of any particular painting. They are there, on the walls, sometimes exciting, occasionally outrageous, but an essential part of the total environment. The reverence of the art gallery has been banished, and, at the same time, the paintings have not been dominated by the decoration and furniture, or weakened by contrived or over-careful hanging. They are there, to be enjoyed or disregarded at will.

The building is successful as an example of corporate patronage because it has been conceived with both grandeur and freedom. The designers have made the most of the scale, and the potential for memorable detail, and have created a timeless environment that is the perfect foil for an adventurous approach to collecting works of art.



5: The plan and specification for the bronze door handles, showing the concern for detail that characterised the whole project.

6: Design criteria were applied equally rigorously to minor rooms. Secretaries also enjoy specially made furniture and paintings and prints from the collection.

7	8
9	10
11	12

7 & 8: Each lift vestibule represents a co-ordinated yet contrasting attitude to design, underlined by the choice of prints: left, Joe Tilson, right, Bridget Riley.

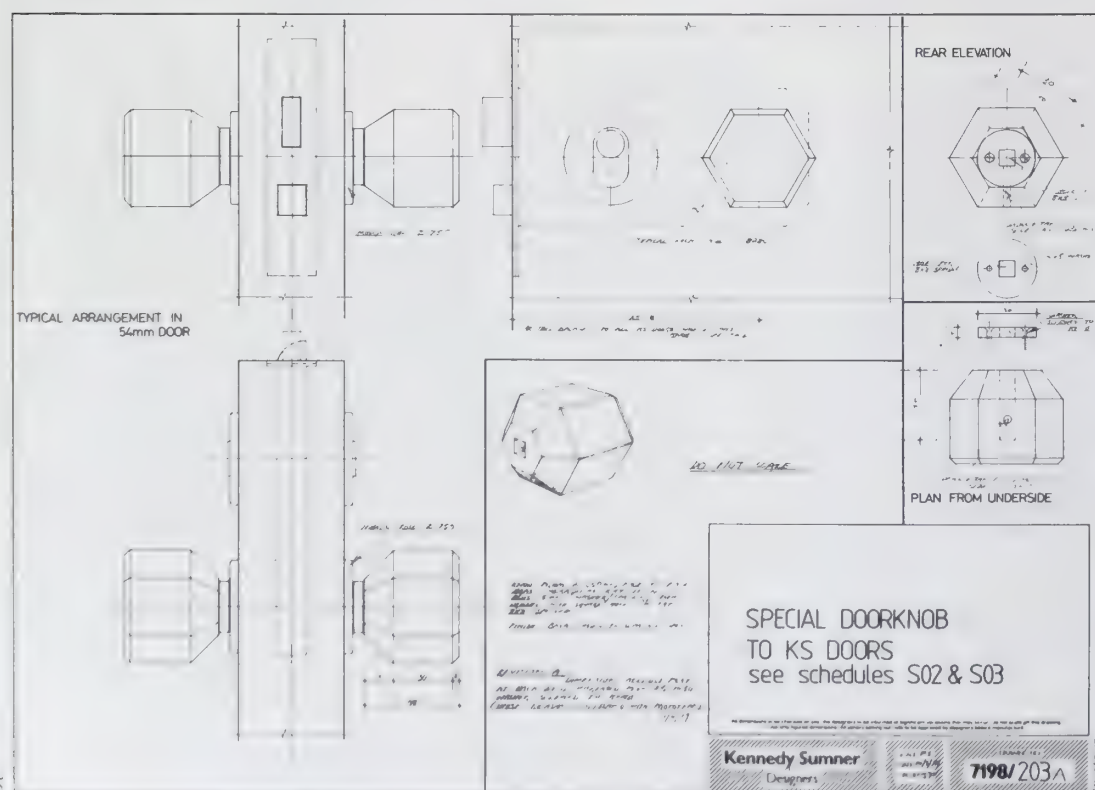
9: Strong and simple linear motifs have been used to link together all the component elements in the scheme. In one of the director's offices these motifs can be seen on the wall, table, ceiling and in the carpet. The paintings are by Stefan Bergmann and Milton Avery.

10: The sideboard, made from fruit cherry with brown oak inlay and a marble top, was designed after discussions with the head butler, and all his requests were observed. Above it hangs Oriental Landscape with Screens, by Lawrence Preece.

11: In the waiting-room the marble, lacquer and steel table is flanked by chairs specially imported from America. Modern American design has been a strong influence throughout the building. The paintings are by William Tillyer.

12: The practicality of this entrance, at the rear of the building, is relieved by the use of red Iranian marble and by Bernard Cohen's dynamic painting, which shows the vital role played by contemporary art in creating an exciting, professional environment.

Photographs: James Mortimer.





IN SEARCH OF THE OLD SOUTH

The Old South's days of gracious living will be recaptured in New Orleans this autumn at Morton's Louisiana Purchase Sale of Southern-only art and antiques.



1

1: Gold watch by Auger & Gueret, Paris. The back is monogrammed 'BMP' as it was presented to Dr. Benjamin Morgan Palmer (1818-1902), a Presbyterian minister.



2

2: Silver teapot, c. 1840, made by Gale, Wood & Hughes of New York City. This teapot closely resembles that in a set sold by Whittmore & Blair in their New Orleans shop.

Although the Old South vanished years ago the art and antiques from that gracious era have become today's sought-after collectors' items. Now, Morton's Auction Exchange in New Orleans, the South's premier auction house, is bringing even greater attention to the region's taste and heritage with its Louisiana Purchase sale of Southern-only art and antiques on 3 October.

For this auction, Morton's defines 'Southern-only' as objects that were created in the South or those which were made elsewhere but used for decades in the region's many elegant homes. And to obtain the finest possible consignments for its first-ever Southern sale Morton's hosted a mint julep party on the lawn of the *ante-bellum* Burn plantation in Natchez, Mississippi, on 4 April, the scheduled Southern Discovery Days in several dozen Southern towns this past spring and summer so that local residents could meet Morton's appraisers and sell or consign the art and antiques to the upcoming sale. Morton's removal van carried all such goods back to New Orleans free of charge.

The results of Morton's several-month-long search were impressive, and some of the best 'finds' were furniture dating from the

3: Two sidechairs from the double parlour suite made by Meeks & Company for Stanton Hall plantation, Natchez. These are identical in design to those in photograph 4.



3



40s and '50s. This abundance of fine *ante-bellum* furniture should come as no surprise. These years saw the South's greatest prosperity in the 19th century, and hundreds of newly built planters and businessmen built – and finished – lavish homes for their families, both at their country plantations and in towns like Mobile and New Orleans. Most Southern furniture, moreover, reflected the Rococo Revival style, whose serpentine lines and profuse ornament were so fashionable before the Civil War.

Much of the *ante-bellum* furniture in Morton's sale originally came from Northern cabinetmakers, like the ten-piece Rococo Revival-style double parlour suite, consigned from an old Charleston, South Carolina, family. Constructed of carved and laminated rosewood, this elegant-looking double suite is attributed to John and Joseph Meeks of New York City, because its pattern is identical to another parlour suite that Meeks & Company made for Stanton Hall plantation in Natchez. But rich Southern families did not have to go far as New York City or even Philadelphia to furnish their new homes during the 1840s and '50s. They often bought equally fine furniture from Southern cabinetmakers, par-

ticularly François Seignouret and Prudent Mallard, both of New Orleans. One of the finest lots in the upcoming Morton's sale is a rare matched pair of Rococo Revival *armoires* with Gothic influences, made of rosewood with maple interiors and attributed to Mallard.

'These *armoires* came from a second-floor bedroom of the Gothic revival-style mansion at 1213 Third Street in the Garden District of New Orleans', according to Neal Alford, Morton's principal auctioneer and its 19th-century furniture specialist. 'We base our Mallard attribution not on any purchase record for the *armoires* but on their construction, their ornament, and the forms of the pieces. These matched *armoires* are unmistakably Mallard.'

Not all the Southern furniture in Morton's sale, however, predates the Civil War. Included in the auction is a late 19th-century French-inspired bedroom set that once belonged to Elizabeth Merriweather Gilmer, who wrote a popular advice-to-the-lovelorn newspaper column under the pseudonym Dorothy Dix. 'The bed, two bedside tables, the dresser, and the *armoire* in this five-piece set are in satinwood with floral inlays in mahogany and bronze doré mounts', according

to Neal Alford, 'and the pieces are quite typical of the taste for "fancy" furniture in the turn-of-the-century New Orleans'.

Besides an abundance of furniture, Morton's sale includes silver, porcelain, glass, bronzes, and clocks. Some of the most eagerly awaited lots in the sale are paintings by several late 19th-century and early 20th-century New Orleans artists whose works have recently won the attention of Southern collectors.

One painting by William Aiken Walker (1838–1921), measuring 6 × 12 inches, depicts several black farmers on the porch of their cabin in South Carolina. A prolific *genre* painter, Walker sympathetically portrayed black life throughout the South before and after the Civil War, specifically, cotton pickers, share-croppers tending their fields, and workmen along the New Orleans waterfront.

'Walker's favourite subject, however, was his cabin scenes', reports John Fowler, Morton's art specialist, who is preparing a *catalogue raisonné* of Walker's works. 'Walker painted dozens of these cabin scenes, but no two are alike. He sold some of these small paintings for only a few dollars. But now, his better cabin scenes fetch \$10,000, up from



Ten-piece Rococo Revival double parlour suite, c. 1850, attributed to John and Joseph Meeks. The suite consists of two sofas, two armchairs and six sidechairs and is made of carved and laminated rosewood.



\$2500 just four years ago. Morton's now sell half a dozen Walker's a year, because painting are starting to come on to the market as the prices rise.'

Other recently rediscovered Southern artists featured in Morton's Louisiana Purchase sale include George D. Coulon (1822-1904), genre and landscape painter; George L. Viavant (1872-1925), who specialised in deer game and fish; and Alexander James Drysdale (1870-1934), a heavy drinker who often paid his bills by painting trees and romantic New Orleans bayou scenes for his creditors.

Perhaps the best 'find' in Morton's Southern Discovery Days search was not one particular object but rather the contents of an entire *antebellum* mansion at 2257 Bayou Road, on Esplanade Avenue, in the Bayou St. John. Dating from the 1840s, the house was built as the *Rendezvous des Chasseurs*, a lodge or clubhouse for the French Quarter gentlemen who hunted and rode their horses in the then countrified Bayou St. John.

Around the Civil War, Nicholas Benachi, cotton broker and the Greek Consul in New Orleans, converted the hunting lodge into a private home, which was sold to another New Orleans businessman, Peter Torre, in 1886. Earlier this year, Torre's descendants gave the house to the Louisiana Landmarks Society and they consigned most of the contents to Morton's Louisiana Purchase sale. Some of the most desirable items, according to Neil Alford, include a c. 1850 rosewood Rococo Revival dresser attributed to François Seignouret, a simple mahogany bookshelf attributed to Prudent Mallard, fine porcelain antique glass, and a matched pair of bronze gilded chandeliers in the Rococo Revival style with ornamental cherubs and crystal shades.

Morton's Louisiana Purchase sale will be held in their auction rooms at 643 Magazine Street in an old warehouse district located on the west side of Canal Street and adjacent to the Faubourg St. Mary district. Magazine Street and Royal Street in the French Quarter are the two foremost antique districts in New Orleans. But by spring 1982 Morton's plan to move across the street into a former cotton warehouse at 701 Magazine Street.

'Our new building will more than double our auction salerooms, plus provide more area for offices and storage', says David Goldberg, Morton's vice-president and English furniture specialist. 'And this additional space will be put to good use. Our auction volume has been climbing steadily, along with the quality of the sales items, and our staff, likewise, has been increasing in size and in expertise. For some of our furniture and painting sales, Morton's now attracts buyers from across the United States.'

'But Morton's still depends on its Southern customers as well as many Texans. We believe in Southern art and antiques, and we know that we can get the best prices. And by holding the Louisiana Purchase sale this October, we hope to strengthen our hold on this part of the country.'



A large, highly stylised rosewood étagère. This piece dates from the mid-19th century and is in Renaissance style. Eight small wooden shelves surround the mirror back and the top is of white marble.

6: William Aiken Walker (1838-1921). *Cabin Scene*. This scene, probably depicting South Carolina, shows the porch of a cabin with a coonskin nailed to the wall and red peppers hanging from the eaves.

7: 19th century five-piece French-inspired bedroom set made of satinwood with floral inlays in mahogany and bronze doré mounts. The set consists of a bed, two bedside tables, a dresser and an armoire.



HAPPY BIRTHDAY 1901

The Connoisseur was founded in 1901, the year which marked the ending of the Victorian era and heralded the new spirit of the twentieth century

In some ways 1901 was an inauspicious year in which to launch a new magazine for collectors and connoisseurs; the British were in mourning for Queen Victoria, who died in January, and the Americans were shocked by the assassination of their popular President, William McKinley, at Buffalo, New York.

Despite the relief of Ladysmith, Kimberley and Mafeking, the Boer War entered its third year with heavy losses on both sides. In Australia, however, the new Commonwealth was inaugurated on New Year's Day. And all was not gloom in the art world; Joseph Duveen and his agents were busy boosting sales of Old Masters, helped by Bernard Berenson, who, that year, published *The Study and Criticism of Italian Art*. In Boston his most faithful patron, Isabella Stewart Gardner, was building Fenway Court to house her famous collection.

At the Royal Academy in London her friend J. S. Sargent was exhibiting in the company of painters such as Marianne Stokes whose work still echoed the Pre-Raphaelites. The Arts and Crafts Movement was still a vital source of inspiration in the decorative arts; in Syracuse, New York, Gustav Stickley began publication of *The Craftsman* magazine, devoting his first two issues to Morris and Ruskin.

In England, Liberty & Co were producing goods which gave rise to the title 'style Liberty' in Europe where Art Nouveau flourished. At Darmstadt the Mathildenhöhe Colony of artists was officially opened with the exhibition *Ein Dokument Deutscher Kunst*.

In Paris the old Master made way for the new, as Henri de Toulouse Lautrec drank himself to death at the age of 37, but the great poster artist of the 1930s, A. M. Cassandre, was born.

In London Sir John Tenniel retired after fifty years as a *Punch* cartoonist and the Aesthetic Movement illustrator, Kate Greenaway, died. But new artists were born – the potters Michael Cardew and Norah Braden in England, and the glass designer A. D. Copier in the Netherlands.

A new atmosphere was emerging: the young couturier Paul Poiret was learning his trade at Maison Worth; Picasso was about to begin his Blue Period; Max Beerbohm was theatre critic at the *Saturday Review*. As if creating a symbol for the new century, for the age of mass communication, G. M. Marconi received the first wireless message across the Atlantic. And a new magazine was founded, *The Connoisseur*!

Reading down in three columns, left to right:

Column One (Above) J. S. Sargent. *Ena and Betty, daughters of Asher and Mrs Wetheimer. Exhibited at the Royal Academy in 1901. Photograph: Trustees of the Tate Gallery.*

(Below)
Cover of the first issue of *The Craftsman*, published by Gustav Stickley in 1901.

Column Two (Above)
Marconi in Newfoundland. Photograph: BBC Hulton Picture Library.

(Centre)
Toulouse Lautrec. The two friends. Lautrec died in 1901. Photograph: Tate Gallery.

(Below)
Edward VII heading the funeral procession of Queen Victoria. Photograph: BBC Hulton Picture Library.

Column Three (Above, left)
Archibald Knox. Silver and green glass claret jug designed for Liberty & Co, marked Birmingham 1901. Photograph: Phillips.

(Above, right)
President William McKinley on the porch of his home, Canton, Ohio. Photograph: BBC Hulton Picture Library.

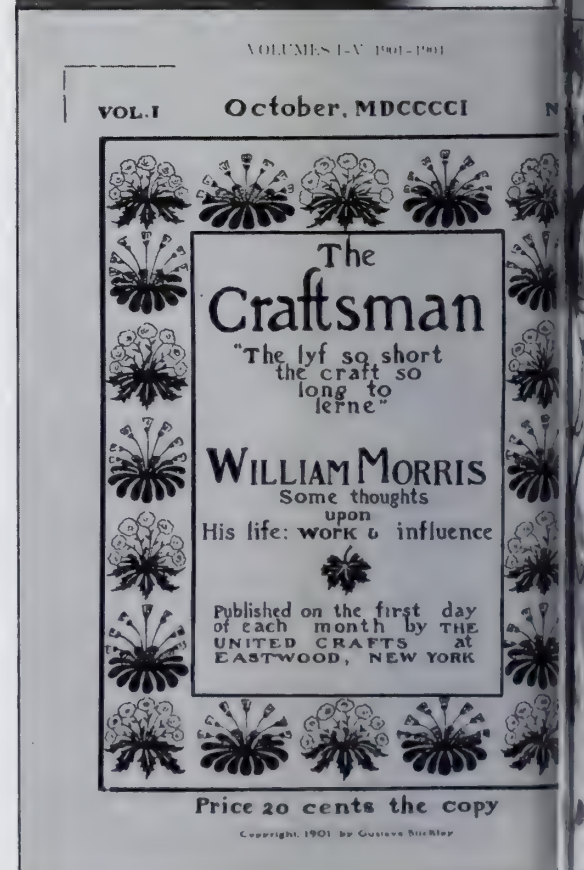
(Upper centre, left)
The courtyard of the Isabella Stewart Gardner Museum. Photograph: Isabella Stewart Gardner Museum, Boston, Mass.

(Upper centre, right)
Olbrich. Two-armed candelabrum, 1901, pewter. The Museum of Modern Art, New York.

(Lower centre)
Sir John Tenniel. Time's Appeal. Tenniel retired as a Punch cartoonist in 1901.

(Below)
Daimler Waggonette built for Edward VII in 1901. Photograph: The Mansell Collection.

Overlying is a block of four State of Victoria half-penny stamps.





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by

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PLATE XVI Smews



PLATE XXIV They have found the corn (Pheasants)

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TOWN & COUNTRY

Three of the most outstanding properties on the market today have both romantic and practical appeal: an exotic estate in Florida, an historic English castle and a stately home in Ireland

One of the most spectacular properties to come on the market in the United States America is Mar-A-Laga, Palm Beach, Florida. Left to the U.S. Government by Marjorie Merriweather Post for entertaining sitting heads of state, government seminars and the like, it was never used as such and so is put up for sale by the Merriweather Post Foundation. Offers in the region of \$20 million have invited making it one of the most expensive properties in the country.

Situated on a coral reef between the ocean and Lake Worth, hence the name, the estate comprises seventeen acres which may not seem much to a European, but in Palm Beach land is like gold! The house, built of Dorian stone shipped from Genoa, is Hispano-Moresque in style and was officially opened in 1927 after four years construction. A particularly striking feature of both the exterior and interior is the extensive use of old Spanish tiles, approximately 36,000 in all. Many date back to the 15th century, other early examples show Moorish influences.

Marjorie Merriweather Post had very definite ideas about what sort of house she wanted, working closely with Marion Wyeth and Joseph Urban, the two architects. No detail was spared, to the extent that the sculptor, Franz Barwig and his son came from Vienna to spend three years modelling and carving, producing such works as the stone figures of the fishmonger and poultry man to be found above the kitchen windows.

Mar-A-Laga is approached from South Ocean Boulevard through a massive arched gate, down a palm lined drive to the *porte cochère*. The entrance hall is impressive with the coats of arms of Merriweather and Post and related families, the hand-painted Spanish style beamed ceiling and the antique Spanish mirrors. Dresden urns and 16th century marble Roman busts stand in the niches and the monumental carved doors by Barwig lead to the living room, which has to be seen to be believed. This combines Spanish, Portuguese, Italian and Moorish styles with French and English influences and still achieves an harmonious effect. Seven arches, between which hang Italian needlework panels, lead to the hall, the dining room, the patio, the English-style library and the Monkey Loggia, so named after the stone carvings set into the walls. In contrast to this sense of fun are the frescoes in the small loggia which are copies of Gozzoli's works in Florence.

The dining room is adapted from a room in the Chigi Palace, Rome, and is dominated by a remarkable table which claims to be the only marble top extension table known. The guest suites are named after their individual decor, hence the fine Delft tiles in the Dutch suite. The other suites are Adam, Venetian, Spanish and Portuguese. The quarters of Mrs. Post are in the style of Louis XVI.

There is a splendid patio with tree-wells and colourful plants, a dance pavilion, a parrot pool and further afield is a nine hole golf course, citrus groves, the lawns and the staff quarters.

Mar-A-Laga is an exotic property which might well appeal as much to a preservation society as to a Middle Eastern client. The property is offered for sale in the United States by Sotheby's International Realty Corporation, Martha Gottfried, Parker Bryant and John W. Peck. The latter have an association with Montpelier International of London.

There has been much written about the Englishman and his castle, and a castle, wherever it is, always evokes a sense of romance. However, a castle within 100 miles of London has a practicality about it that suggests a dream could come true. Amberley Castle near Arundel in West Sussex dates mainly from the 14th century although it was originally built in the Norman period. It is now listed as an ancient monument.

The Grade I listed manor house within the castle walls was once the home of the Bishops of Chichester, who in order to increase the

accommodation added the Great Hall which now forms the library and Adam Room together with bedrooms and bathrooms above. The Bishops occupied the castle until 1536, after which it was let. On 14 October 1651, after the battle of Worcester, Charles II reputedly stayed overnight at Amberley. In 1643 Amberley was sequestered and then laid siege to by the Roundheads until 5 January the following year when it was surrendered. The sequestration was discharged by Sir Thomas Lewknor in 1646, and in 1660 the freehold was returned to the See of Chichester. In the 19th century the title was sold to the Zouche family passing to the Norfolks in 1893. In 1925 it was bought by Thomas Emmet and was occupied until the death of his widow, the late Baroness Emmet of Amberley.

The manor house is divided into three sections: the West wing comprising five reception rooms, eight bedrooms, five bathrooms and a kitchen; the East wing with eleven bedrooms, four bathrooms and a kitchen; the tower with five reception rooms, five bedrooms, two bathrooms and a number of domestic offices. Within the castle walls is a secluded landscaped garden with lawns and herbaceous borders, while outside the walls are a lawned moat, hard tennis court, vegetable garden area, stabling, garaging and three paddocks of eleven and a quarter acres. The estate comprises about 439 acres including a cottage and two let farms. This historic castle is offered for sale by Knight Frank & Rutley and King and

1: Adare Manor Estate, Co. Limerick, Ireland.

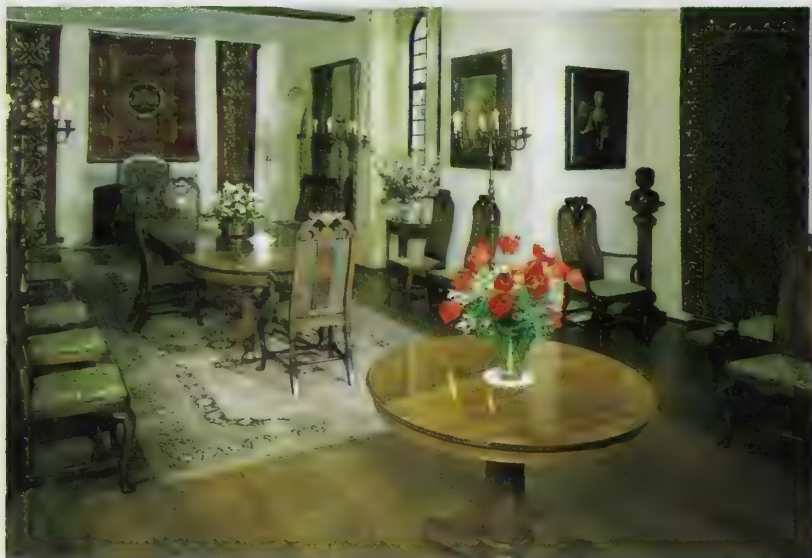




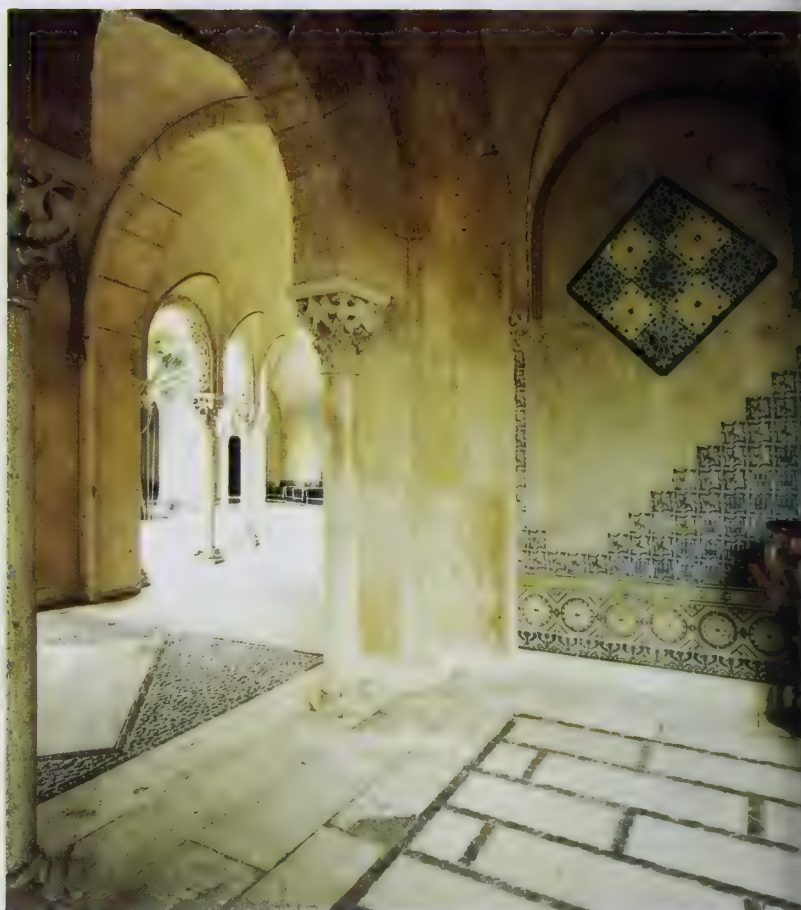
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2 & 5: Mar-A-Lago, the inspiration of Marjorie Merriweather Post, situated between Lake Worth and the ocean in Palm Beach, Florida. The cloisters decorated with Spanish tiles. Photographs courtesy of Unique Homes Magazine.

3 & 4: Amberley Castle, an historic site in Sussex, which dates mainly from the 14th century, and is listed as an ancient monument. The dining room in the West wing.

Chasemore of Petworth who expect a price in excess of £1 million.

For the keen sportsman or the consortium with sporting interests then the Adare Manor Estate in Ireland could have the answer. This outstanding residential agricultural and sporting estate, home of the Earls of Dunraven, comprises 1000 acres and lies in the Maigue Valley known by fishermen throughout the world, ten miles south of Limerick. There is a first class pheasant shoot, salmon and trout fishing, a nine-hole golf course, coursing on a

nearby estate and hunting with the County Limerick Hounds.

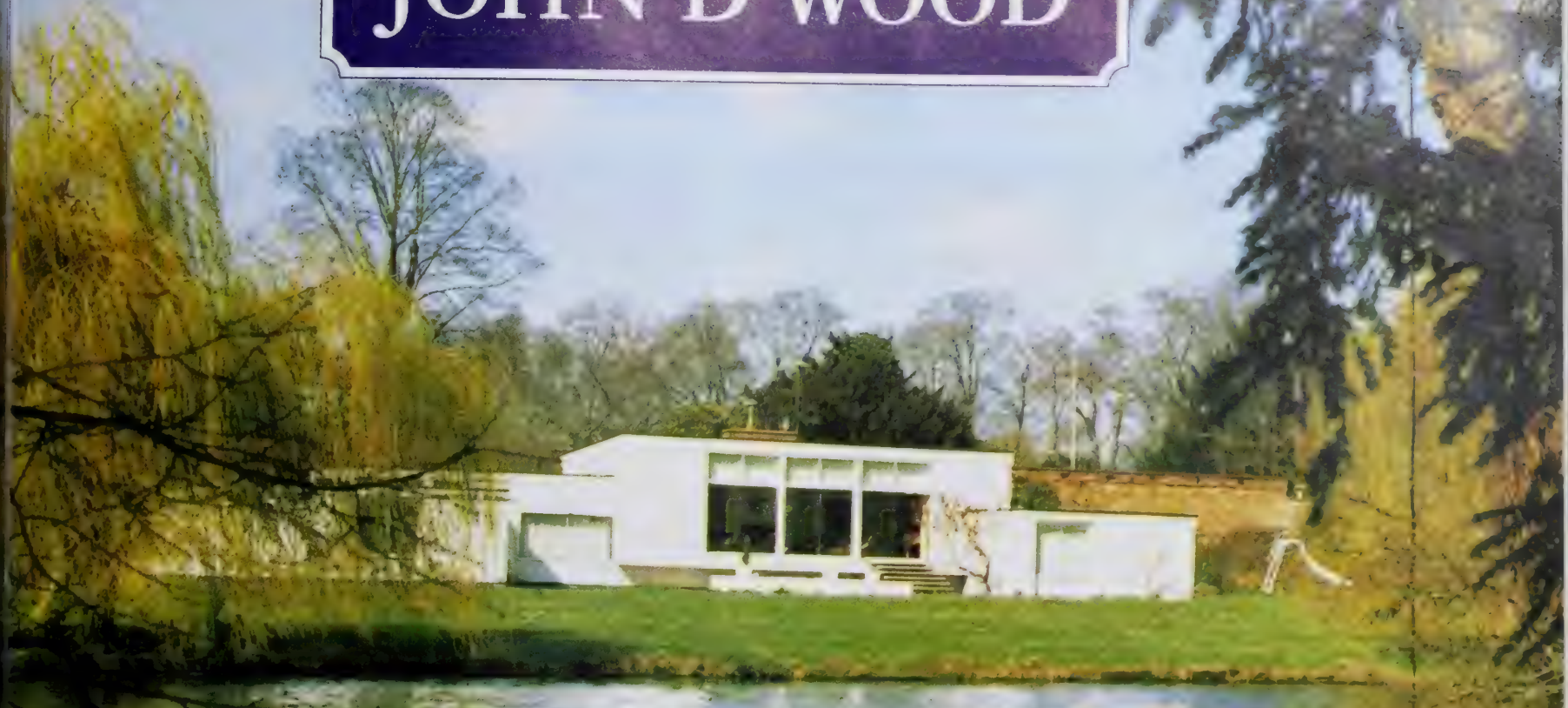
Adare Manor was conceived by the second Earl to replace the Georgian house which was built in 1720 by Valentin Quin, the grandfather of the first Earl. Work began on the present house in 1832 under the control of James and John Pain. James Connolly, the master mason from 1831-1852 and Lady Dunraven also influenced the design. The sixth Earl never lived at Adare, but on his death in 1965, the present Earl moved back

into part of the house and has since spent a considerable sum on improvements, restoration and renovation.

The manor has in recent years been open to the public and has proved to be a major tour attraction in this part of Ireland. The joint selling agents are Knight Frank & Rutledge, Cooke and Arkwright of Cardiff and Ast Deller and Morgan of Limerick. A figure in the region of 3 million Irish punts, 2½ million pounds is expected for this outstanding property.

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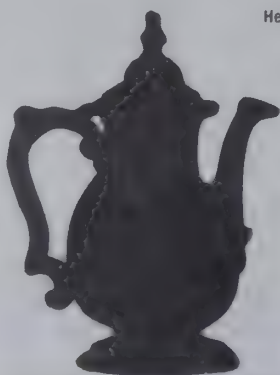
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OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

Admirable Whimsy of June Cover

Dear Sir,

I am very much interested in discovering where the work of James Marsh, the cover artist for June 1981, is available commercially. The competence and whimsy with which the cover was executed are admirable.

Could you please reply at your earliest convenience?

Mrs. Hunter Rawlings III,
Colorado, USA

The Editor replies:

Thank you for your interest in our June cover, which, incidentally, aroused much favourable comment. I have passed a copy of your letter to James Marsh, and I am sure that he will be in touch with you.

Declining Scholarship?

Dear Sir,

I have returned your readership survey as requested. However, as this was unsigned, I am writing to offer you some additional comments.

I have been a subscriber to *The Connoisseur* since I was a boy, and have built up a file of back issues for the last 50 years. I find that the layout and the printing are very good, and you are to be congratulated on maintaining this standard despite rising costs. However, I find there has been a falling off in the level of scholarship over the last five years, and I am not happy about the growing emphasis on antiques as a source of investment. I should prefer that you continue to view them as works of art. I felt that the same occurred when your group took over the *Antique Collector*, which suffered a similar loss of scholarship.

I will, of course, maintain my interest in *The Connoisseur*, and hope you will be able to develop a balance between the commercial pressures of the market today, and the traditional approach to works of art.

Peter Mikkelsen, San Francisco, USA

Houses of Parliament Archive

Dear Sir,

I would like to draw the attention of your readers to the Architectural Archive for the Houses of Parliament which is being formed in the House of Lords Record Office.

A first part of the archive is now available to the public in the Search Room of the House of Lords Record Office. However, the archive is not yet complete, and the work has revealed many gaps in a complete coverage.

I would like to appeal to your readers for information about any plans, designs or photographs which they think may be relevant to this project, and of which copies might be made for inclusion in the archive.

Mrs. A. Wedgwood, Architectural Research
Assistant, House of Lords Record Office,
London SW1

Art as Investment

Dear Sir,

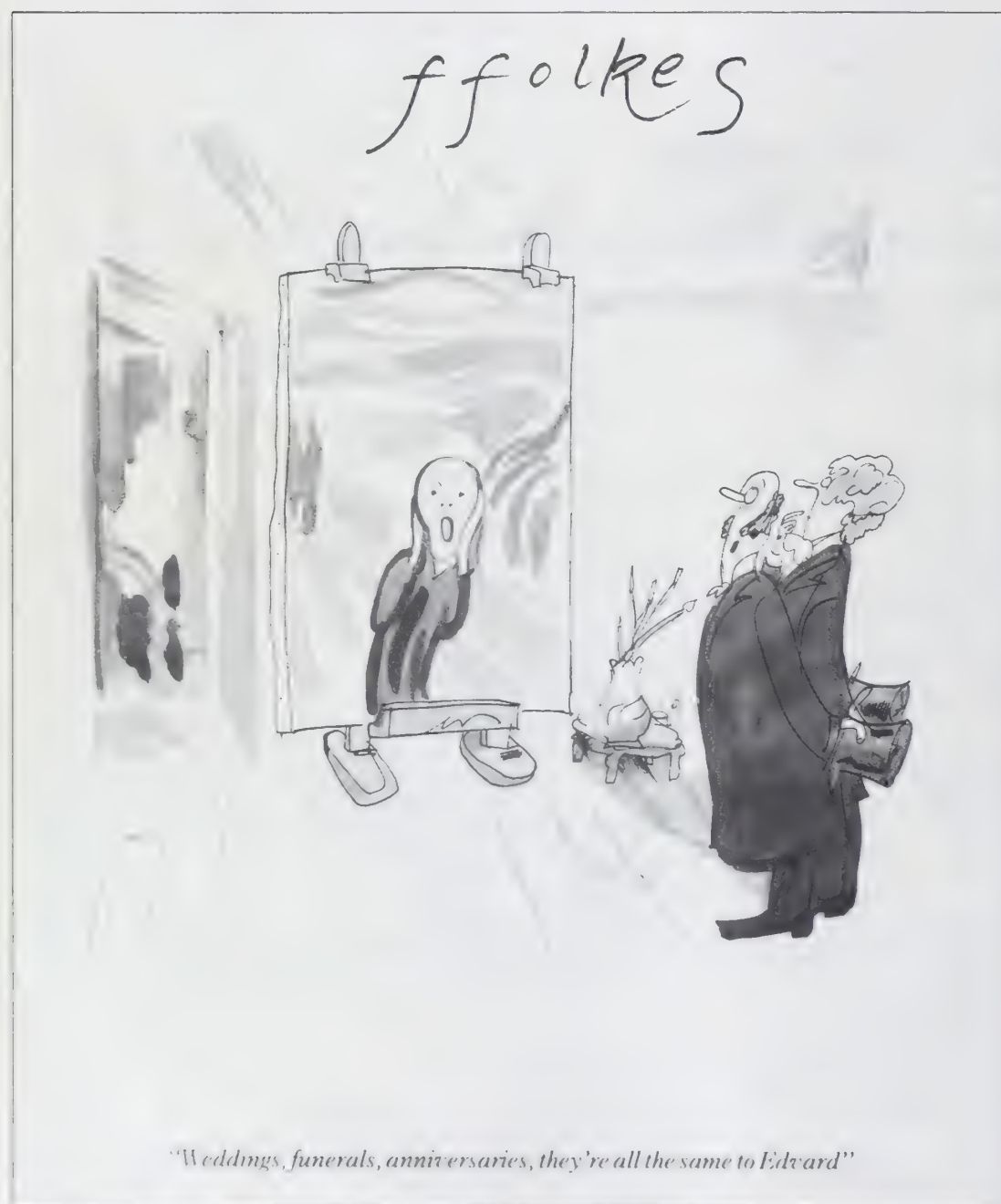
The antagonism towards art as a possible form of investment as expressed by your correspondent in the May issue of *The Connoisseur*, appears to have a threefold basis: firstly, that to consider works of art as objects to be bought and sold is in bad taste; secondly, that it is immoral to make profits out of buying and selling in general, or works of art in particular; thirdly, that an understanding of art is given only to a few people of great sensibilities and knowledge, and that advice on art investment could be misleading and cause artificial price movements.

The points I should like to make in reply are as follows: firstly, art has always been involved with patronage, status and money. The richest and most aristocratic collectors of the past did not consider it in bad taste to benefit from changing circumstances of country or class. I might instance the flow of treasures from 18th century Italy, or the founding of many collections on forced sales following the French Revolution.

Secondly, competition for works of art will be controlled by the price mechanism as long as we have a free society, believe in an open market economy, and value beautiful and collectable objects. Social considerations have led to the imposition of limitations on the freedom of the market, through export controls, taxation on works of art, requirements of accessibility to national heritage property, and so on.

Thirdly, analysis can usefully concern itself with the past and present state of the art market, the identification of neglected areas, cycles of fashion, trends, and general principles of investment. Supply and demand are related to complex social and economic changes to which publicists of every kind contribute. However, the writer of the letter quoted above, and those who think like her, misunderstand the nature of the market if they suppose that analysts are its arbiters with a dominant influence on trends and prices.

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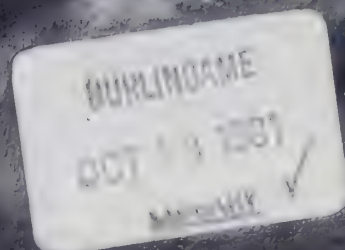


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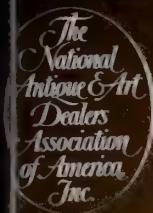
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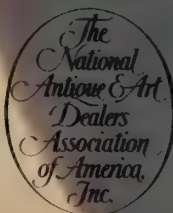
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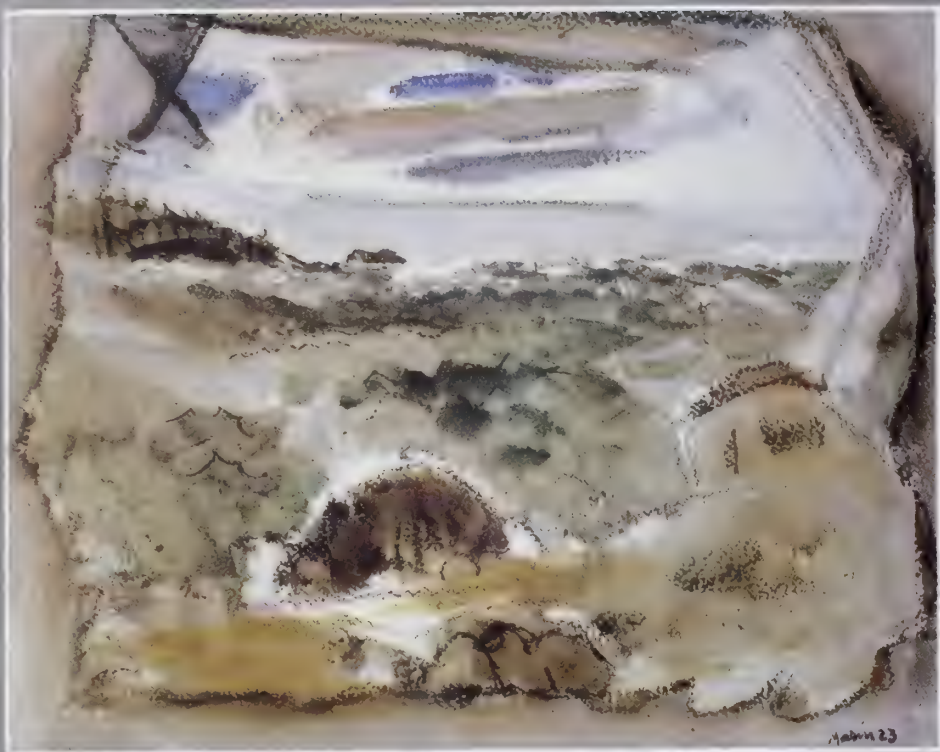
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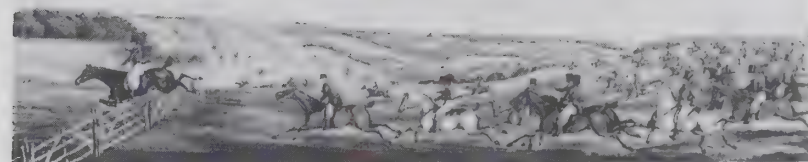
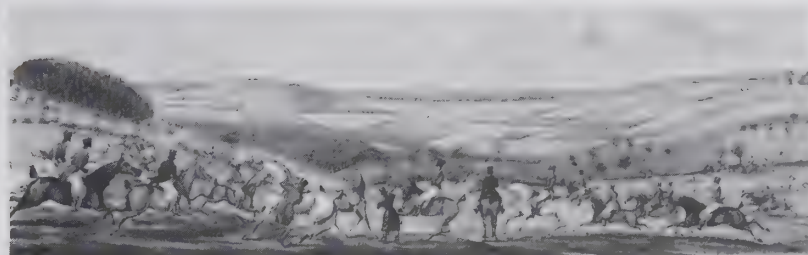
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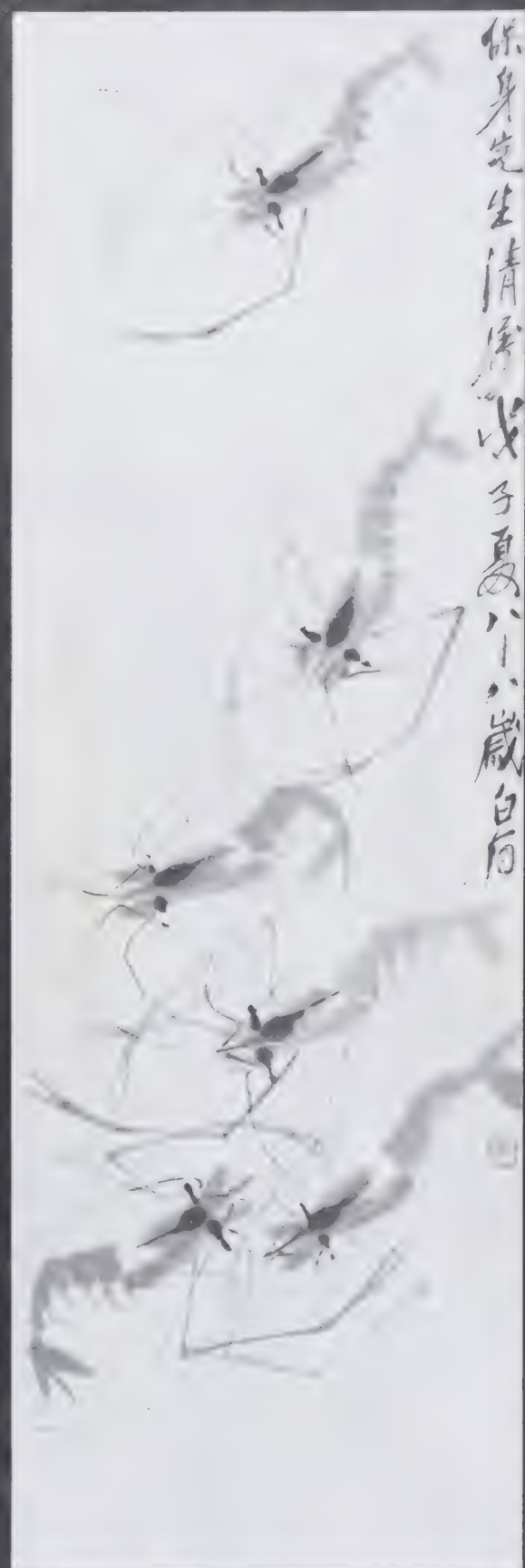
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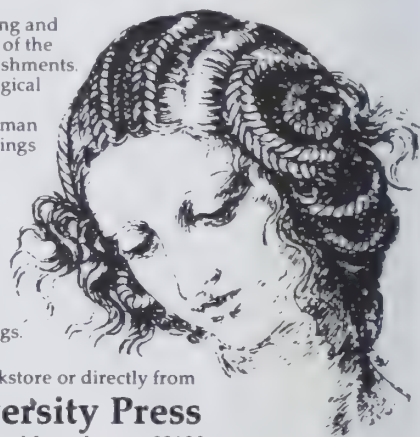
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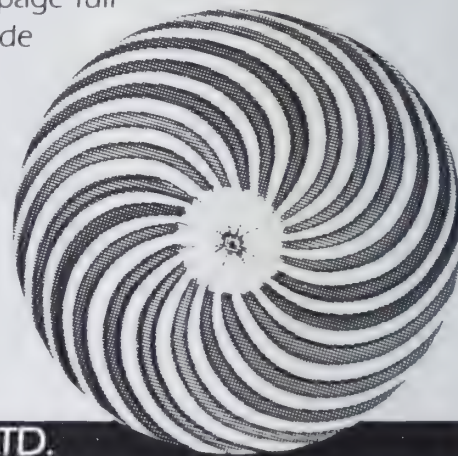
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Joseph Pennell. **BROOKLYN BRIDGE, NEW YORK, 1910.** Lithograph, signed in the stone. From a collection of lithographs deriving ultimately from the studio of T. R. Way, and including works by Way, Rothenstein, Shannon, Whistler and others.



After Francis Wheatley. **THE CRIES OF LONDON.** Twelve stipple engravings from the set of thirteen published 1794 by Colnaghi, 42 cm by 33 cm.

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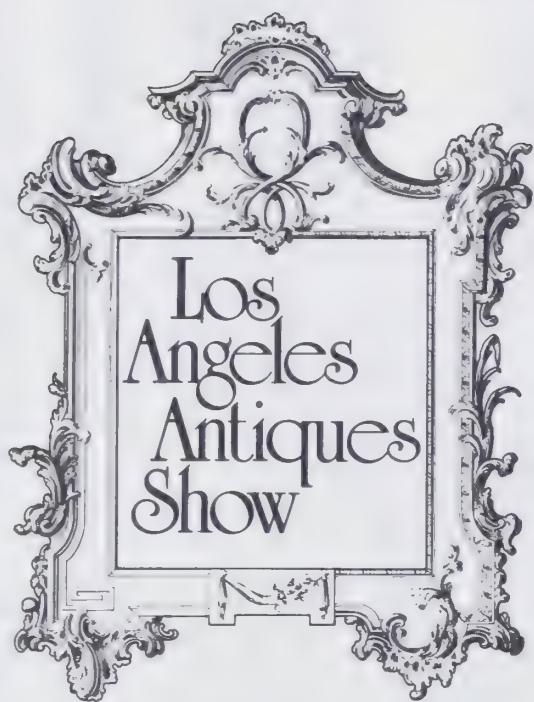


Lampe "Aloës" d'Albert Cheuret vers 1925.

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AUGUSTE RENOIR. "Bords de Seine à Argenteuil", 1880.

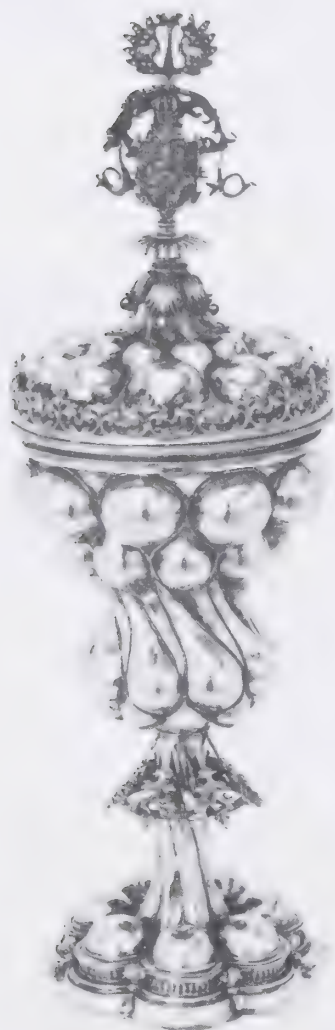
Oil on canvas, signed. 55 × 65,5 cm.

Provenance: Ambroise Vollard, Paris.

Literature: Ambroise Vollard, Paris 1918, "Tableaux, Pastels
et Dessins de Pierre-Auguste Renoir", vol. I, p. 17 (ill.).

SALES BY AUCTION OCTOBER/NOVEMBER 1981

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A silver-gilt standing Cup and Cover. Alliance coat of arms of Löffelholz-Ölhafen, Nuremberg, ca. 1600. By Hans Keller (R 4032 c-d). 35 cm high, 720 g.



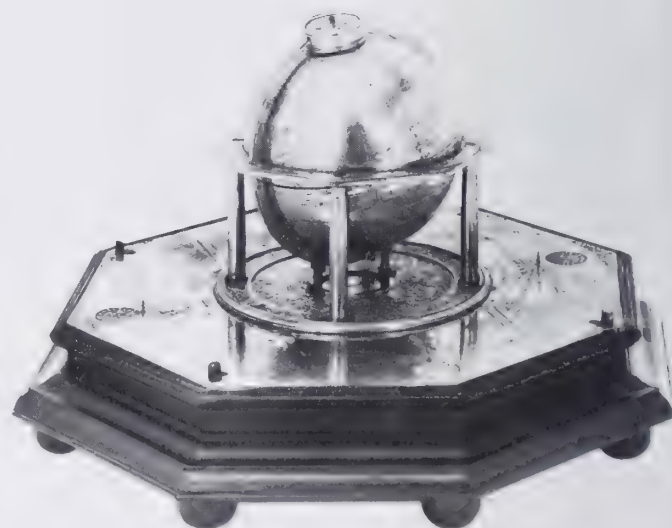
Small, richly decorated mantel clock with Louis XV base, around 1750, signed Theodore Perret Gentil au Locle No. 203. Contre-Boulle housing with polychrome inlay. Fire gilt bronzes with "C superstructure". Height 77 cm. Theodore Perret worked for the Prussian Court.



Crucifix Clock, Augsburg, around 1620. Stamped NR (Nicolaus Rugendas I, 1582-1668). Copper and bronze, gilt-metal. Bell strikes the hour. Height 30 cm. Literature: Reinhard Meis. Die alte Uhr, Geschichte, Technik, Stil II.



Soup Tureen with cover and stand and a pair of Sideboard Dishes and Covers, by Carl David Schrödel and Friedrich Reinhard Schrödel, Dresden, 1767-1772. These lots formed part of a large service of Frederick Augustus III, Elector of Saxony. Soup tureen: 38 x 27 x 32 cm, stand: 50 x 37 cm. Total 9300 g.



Terrestrial Globe with compass and four sundials, Augsburg around 1585. Signed Ioannes Reinhold a Loesniza (circa 1550-1596). Copper and bronze gilt-metal on octagonal wooden base with bun feet (lower part of celestial globe with clock movement). Diameter 31.5 cm, height 19 cm.

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PAINTINGS of the 19th and 20th centuries: E. Bernard, E. Boudin, Buffet, Calder, Chagall, Courbet, van Dongen, R. Dufy, A. Graff, Guillaumin, Harpignies, Jungbluth, Lebourg, J. Metzinger, Monet, Munch, H. Nordenberg, Picasso, Pissarro, W.K. Räuber, Renoir, Rouault, H. Rousseau, Sisley, Spitzweg, Trouillebert, Troyon, Utrillo, Vlaminck and others.

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JOHANN GEORG HAINZ (active in Altona and Hamburg, 1666–1700, died in Hamburg). Oil on canvas, signed.
39×54,5 cm. Certificate Dr. I. Bergström.



JAN VAN GOYEN (Leyden 1596–1656 The Hague). Oil on panel, monogrammed and dated 1638. 26×42 cm.
Literature: Hans-Ulrich Beck, Amsterdam 1973, Jan van Goyen, No. 729.

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PABLO PICASSO. "Tête de femme de profil." Dry-point etching, 1905. A rare proof, pulled before the steel facing of the copper plate. Signed. Bloch 6. Geiser 7.



YVES TANGUY. Untitled. Gouache and india ink, 1943. Signed. 34.1 x 26.5 cm. Matisse 322.



BUFFON, G.L.L. de. Histoire naturelle des oiseaux. 10 in 20 vols. 10 vols texte, 10 vols plates). Paris, Impr. Royale, 1770-1786. Fol. (texte mp. fol. (plates). With 1007 old-coloured copper plates by F.N. MARTINET a.o. Half-leather binding with gilt stamped back.



REDOUTÉ, J.P. Les Liliacées. 8 parts in 4 vols. Paris, J.P. Redouté-Didot, 1802-1808 (-1816). Imp. fol. With 486 copper plates, stipple printed in colours. Half-leather binding with gilt stamped back.

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FERDINAND HODLER. "Die Überfahrt", 1879-80. Oil on canvas, signed. 52 × 80 cm.



FRANK BUCHSER. Oil on canvas, signed. 71 × 58 cm.



ALBERT ANKER. Oil on canvas, signed. 32 × 23 cm

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ALFRED SISLEY. "Saint-Mammès – Matinée de Septembre", 1880. Oil on canvas, signed, 50×73 cm.
Provenance: Durand-Ruel, Paris; Bernheim-Jeune, Paris; Knoedler & Co., Paris and New York.
Literature: François Daulte, Alfred Sisley, Catalogue Raisonné de l'œuvre peint, No. 367 (ill.).



MAURICE UTRILLO. "Maison bombardée (Grande guerre 1914-1918)", about 1915. Oil on canvas, signed, 58×78 cm. Literature: Paul Pétridès, "L'œuvre complet de Maurice Utrillo", Paris 1974, Vol. V, No. 2566 (ill.).

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AUGUSTE RENOIR. "Deux femmes dans l'herbe", about 1910. Oil on canvas, signed. 46,5 × 56,5 cm.
Literature: J. Meier-Graefe, Renoir, 1929, p. 344, No. 357 (ill.).
To be included in the forthcoming third volume of the Renoir Catalogue Raisonné "Figures 1906-1919"
being prepared by François Daulte.



CLAUDE MONET. "La Route de la Roche-Guyon", 1880. Oil on canvas, signed. 60 × 81 cm.
Literature: Daniel Wildenstein, Claude Monet, "Biographie et Catalogue Raisonné", vol. I, "Peintures
1840-1881", No. 583 (ill.).

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Bureau ministre with Cartonnier Louis XV signed Dubois, Paris, ca. 1740.
From the collection of the Duke of Buccleugh.



Louis XV chest of drawers signed A. Levesque, Paris, ca. 1750.

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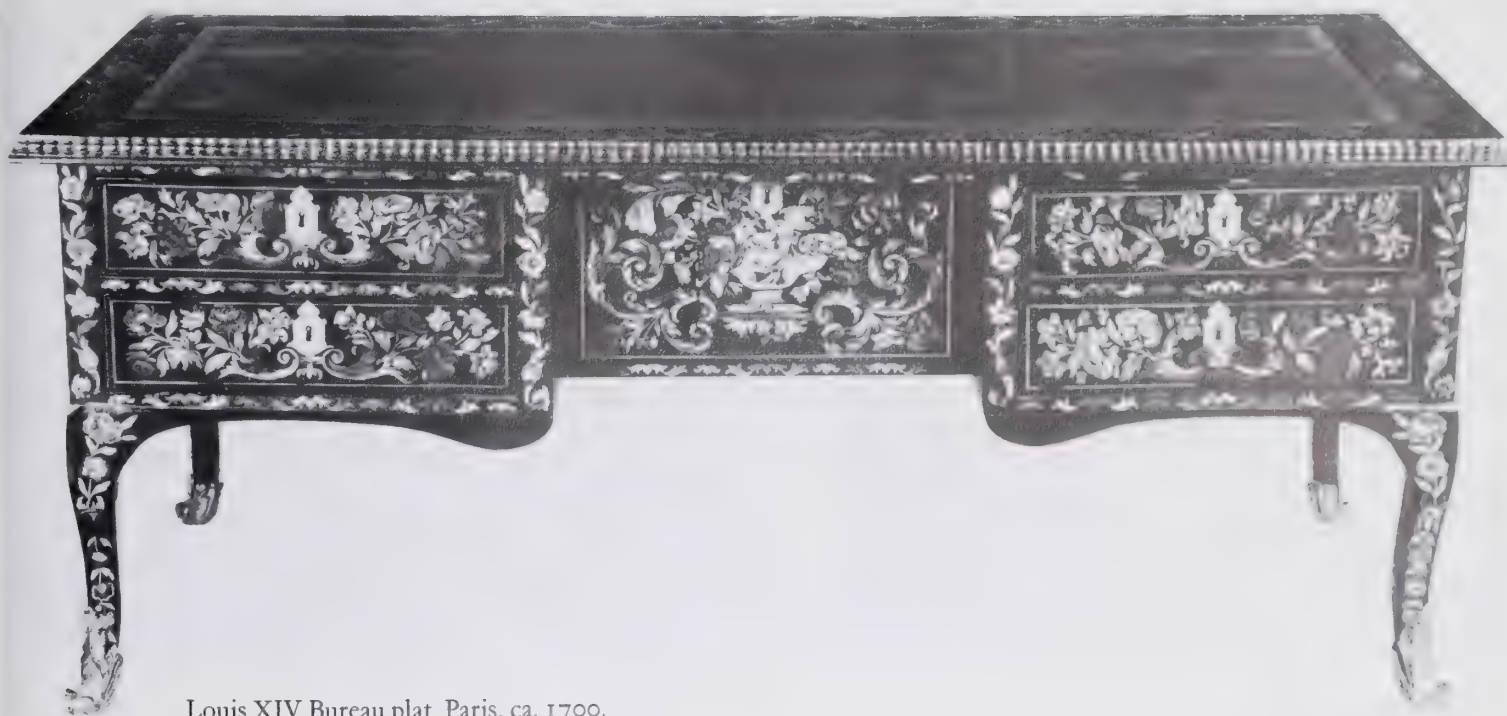
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Madonna with child, Tirol, about 1490.
Hans Klocker and workshop. Elm with
original polychromy. H 102 cm.



1 pair of encoignures by David Roentgen, Neuwied, ca. 1770/75.



Louis XIV Bureau plat, Paris, ca. 1700.

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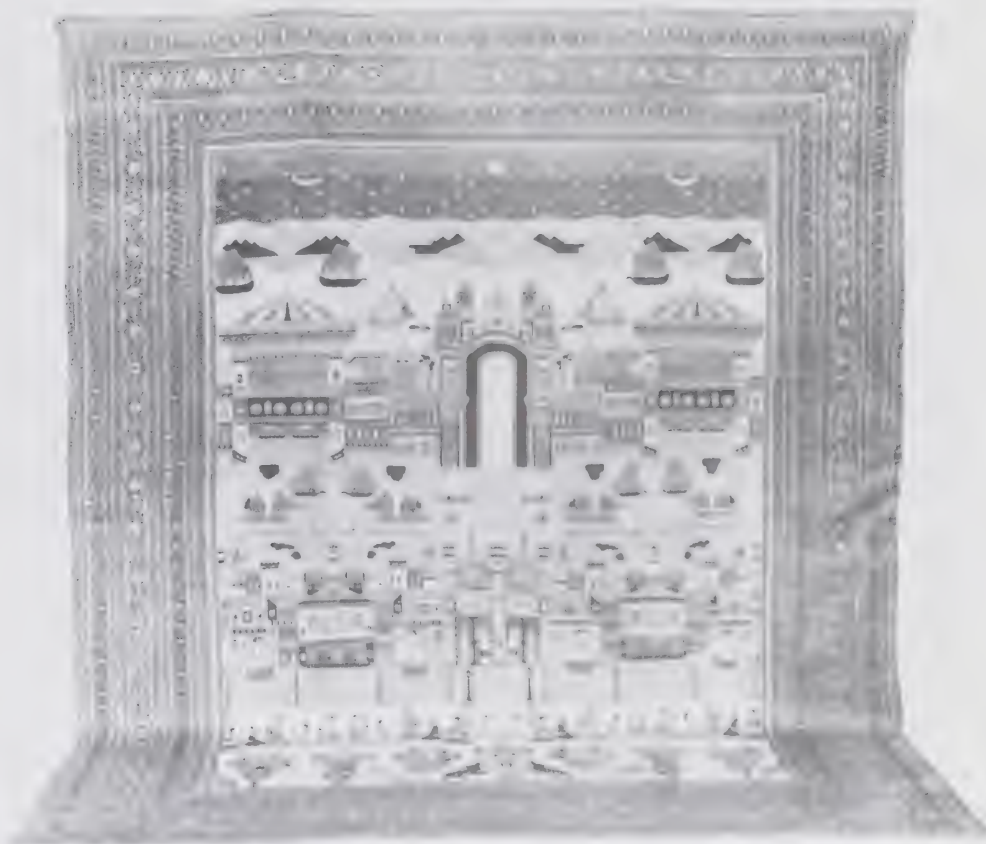
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AUGUSTE RODIN (Paris 1840-1917 Meudon).
"The Kiss", 1886. Bronze by Alexis Rudier. Height 86 cm.
Personal copy of Rodin.



CHORASSAN, about 1870. 650 x 500 cm.

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Rare Elephant Automaton. Augsburg around 1620. Bronze gilt-metal, silver-plated decorations. Figures move in the tower. Mechanism built into base. Probably by David Jungmair. Height 27 cm.



MARC CHAGALL. "Les amoureux", 1949-50.
Oil on canvas, signed and dated. 73 x 47 cm.

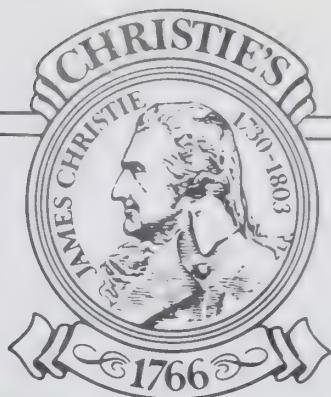


Lacquer commode Louis XV, signed Dubois, Paris, ca. 1740.



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English, second quarter, 18th Century

Literature:

Dr. F.A.B. Ward, "A Newly
Discovered Graham Timepiece,"
in *Antiquarian Horology*,
March 1970, pp 360-1, illus.

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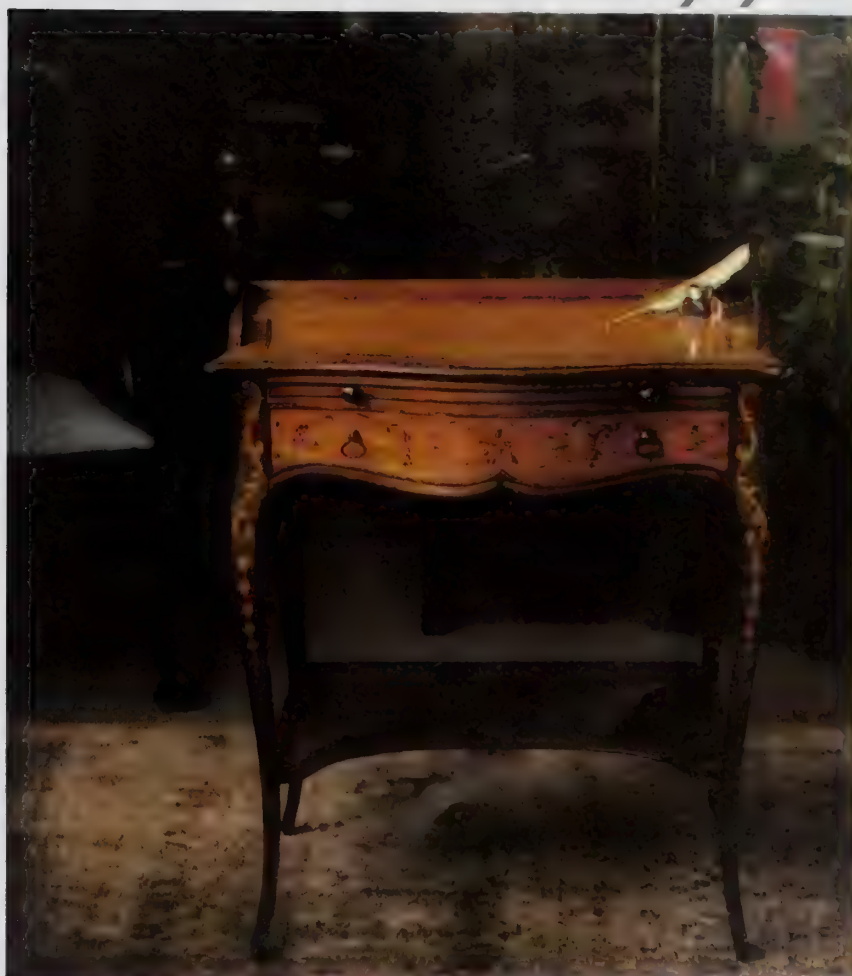
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"After all,
he did ask me what I really wanted..."

And when I told him a watch, he smiled.
And waited. A quizzical expression came
over his face.

"Well, perhaps not just any watch,"
I admitted.

"I thought not," said he, nodding
with encouragement.

"I would like..."

"Yes?"

"An Audemars Piguet."

"That," he teased, "is quite a
choice." And before I had a chance
to add that it was rather bold to ask
for something so costly, out came three
unmistakable suede boxes.

With a quiet snap, he opened
them, one by one.

Nestling in each was an
Audemars Piguet, like a
rare, incomparable jewel.
And each was as brilliant
as the next.

"All you have to do," he said smiling, "is choose
the one you want."

My eyes jumped from one to the other to the
other, then back to the first...

"Take your time," he said.

Audemars Piguet



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AN EDWARDIAN MINIATURE BY CARL FABERGÉ

An enamelled portrait of the alert gun dog 'Flame' at Sandringham shown taking up the scent near a copse. The well observed painting carried out in warm sepia tones on an engraved gold panel.

The spinach green Siberian nephrite strut frame is mounted with a chased gold inner border, champlevé enamelled opaque black with opalescent pellets. Signed Fabergé together with the initials of the Chief Workmaster Henrik Wigström and the 72 gold mark often reserved for Royal Commissions.

This extremely rare example of Fabergé's monochrome enamel painting undoubtedly formed part of a small group of miniatures which were the inspiration of H. C. Bainbridge, Fabergé's manager in London. He discusses these small paintings in his book on Fabergé describing the arrival from Russia of the first of all the miniatures and the delighted reaction of The Princess of Wales, later Queen Mary, after she had seen it at Sandringham. That miniature would appear to be the prototype of the series that was to materialize as a result of consultations between Bainbridge, Edward VII and Mrs. L. G. Bailey, and imaginative planning inspired many of the works of art by Fabergé now in the Queen's collection. Shown actual size.



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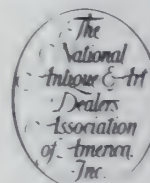
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(The 1981 contest was unresolved as we went to press. But last year's winning BMW 635 Coupé has already won the European Touring Car Championship race at Donington in May. Indeed, BMW's took four of the first five places.)

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For in the shape of the 728i and 735i it took the first two places in What Car's review of luxury saloons, winning the "Best Director's Car."



1981: LAP OF LUXURY.

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BMW 735i Special Equipment that
here.

efinements would surely have
BMW took the first three places.
along with its computer controlled
has a computer controlled braking
that can not only stop you up to
ter. It also lets you steer and brake
the same time. (Predictably it's a
BMW pioneered on the race track.)
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your journey.

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outside temperature drops below 3° C, so
you know if black ice is likely.

Such innovations conform precisely
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Which is not to build a wallowing
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appointment to appointment.

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every creature comfort is designed to

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you from it.

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The Ernest Le Vée Collection of Japanese Prints

This is the third and last part of this famous collection to be auctioned in Paris on 5 November by Mes. Ader, Picard, Tajan. It will be on exhibition in the Galerie Est-Ouest in Tokyo from 28 September to 4 November 1981.

The great masters of *ukiyo-e* are well represented, with seventeen works by Utamaro (1735–1806), sixteen by Hokusai (1760–1849) and 36 by Hiroshige (1797–1858). The many exceptional pieces, presented by the Experts Guy and Thierry Portier, include three plates from Hokusai's album *The 36 views of the Fuji* with *The great wave off Kanagawa* which inspired Debussy's composition *La Mer*; an *oban tate-e* of a group of foxes gathering under a hackberry tree, on New Year's Eve from Hiroshige's series of views of Edo, and three fine proofs of courtesans by Utamaro. The prints to be auctioned are in unusually good condition and retaining a freshness of colour and clarity of form.

It is particularly interesting that the Le Vée collection was formed at a time when the Occident was vividly struck by the discovery of another notion of beauty and a different mode of expressing nature. In 1895 when Le Vée left the French Ministry of Finance to open a gallery in the rue de Seine, japonisme was all the rage in Paris. He was introduced by Edmond de Goncourt into the small coterie of japonophiles—Gonse, Gillot, Hayashi, Véver, who became his clients and friends. Le Vée became a life-long enthusiast and great connoisseur of Japanese prints. Understanding the affinities between *ukiyo-e* and the painting of his time, he frequented Lautrec, Renoir, Monet, Luce, Modigliani and many other artists influenced by the Far East.

For further information, contact: Me. Jean-Louis Picard, 12 rue Favart, 75002 Paris (telephone: 261 80 07) or Messieurs Guy and Thierry Portier, 52 rue Taitbout, 75009 Paris, (telephone: 526 08 82 or 874 86 12).



Above: Leyeritz. Portrait of Ernest Le Vée, 1916.



Left: Hokusai, 1760–1849
Oban Yoko-E, from the series *The 36 views of Fuji* 1829–1833, signed: 'Hokusai aratame I-Iitsu-Hitsu' 37.8 × 25.6 cm.

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Thursday 5th November

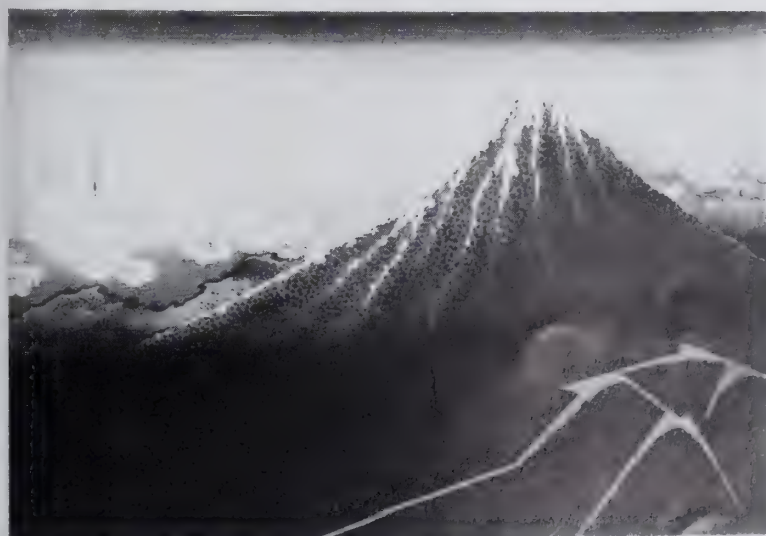
ERNEST LE VEEL (3rd sale)

JAPANESE PRINTS

Experts: MM. Portier

Viewing: Tuesday 3rd, Wednesday 4th November from 11 a.m. to 6 p.m.

KATSUCHIKA HOKUSAI (1760–1849) OBAN YOKO-E
H.25.1 W.37.6cm. Series: FUGAKU SAN JU ROKKEI
“The 36 Views of Fuji” (1829–1833). SANKA HAKU-U:
“Thundery rain below the summit” (Mt. Fuji with light-
ning). Magnificent printing and colouring with velvety
black. Signed: HOKUSAI Aratame I-ITSU-HITSU.



KITAGAWA UTAMARO
(1753–1806) Oban tate-e.
Series Jitan Kurabe Ira no
Minakami (circa 1800).
“The nocturnal walk”. The
courtesan Koharu and her
lover Jihei H. 38.4 W.
26.6cm.

Exhibition: Utamaro –
Toulouse-Lautrec.
Japan 1980.



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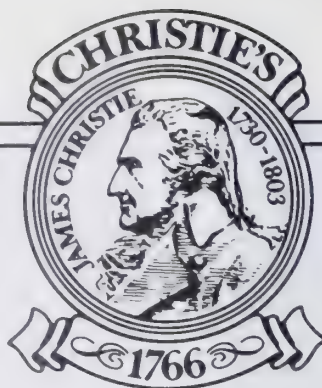
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George I Chinese export lacquer bureau bookcase in tones of red and gold on a black ground, circa 1720. 198 cm. (78 in.) high, 101 cm. (40 in.) wide, 61 cm. (24 in.) deep. 701 Sansome Street, San Francisco 94111. Telephone (415) 391-7985.

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19th century Anglo-French terracotta group of a mother and child,
probably Mme. Dalou and Georgette, by Aime-Jules Dalou, 23.5cm high.
To be included in the sale on 15 October

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Dante Gabriel Rossetti: Paolo and Francesca da Rimini, inscribed
'Dante G. Rossetti to his friend Alex. Murte', pencil, 21.8cm by 17.1cm.

To be included in the sale on 16 October

13 October

Watercolours by Mildred Anne
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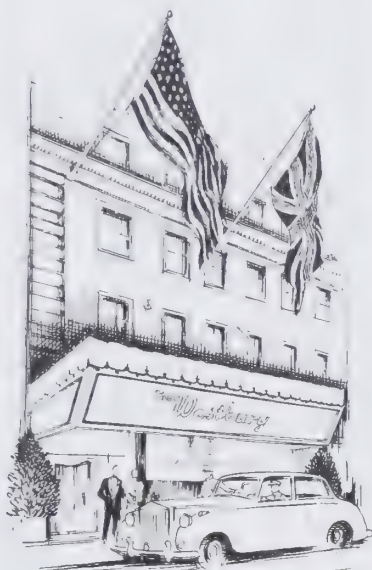
Left to right: Silver ewer, in Chinoiserie style.

By Gorham Co., Providence, Circa 1868. Silver ewer by Obadiah Rich of Boston, circa 1840. Silver ewer by Gorham Co., Providence, Circa 1865. Silver ewer by Bailey & Kitchen, Philadelphia, Circa 1830.



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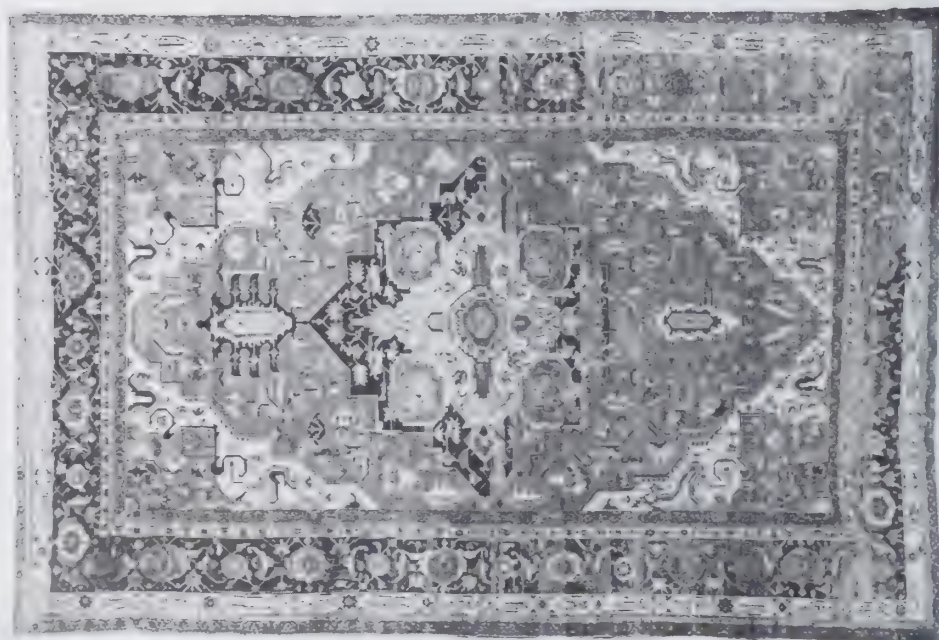
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Renault, Abel
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THE CONNOISSEUR

October 1981 Volume 208 Number 836

Cover: Poster for the film *The Little American*, starring Mary Pickford, from the article *Movie Memorabilia*, on page 114



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Editor: Paul Atterbury **London Office:** Editorial: Sue Bond, Anna-Mei Chadwick, Virginia FitzRoy, Jonquil Phelan, Rakia Romanus **Art Direction:** Jim Bunker **Production:** Victor Haskell, Ed Cadman, William Clark, Alan F. Boxall **Publishing & Advertising:** Marcelle d'Argy Smith, Jean Carter, Judith T. Adda, Elizabeth James, Vivian Rouse, Sally J. Smither **Managing Director:** Marcus Morris **Deputy Managing Director:** Terry Mansfield **The Connoisseur**, founded in 1901, was acquired by William Randolph Hearst in 1927 and is published monthly in Great Britain and the USA by the National Magazine Company Limited, England. National Magazine House, 72 Broadwick Street, London W1V 2BP. Telephone: 01-439 7144. Telex: 263879 Natmag G **New York Office:** Editorial: Mary Flynn **Publishing & Advertising:** Guillaume Collis, Janet Brinkos **224 West 57th Street, New York, NY 10019.** Telephone: 212 262 6518-9. Telex: Cosmo 423932. **French correspondent:** Lynne Thornton **Far East correspondent:** Nigel Cameron **Second class postage paid at New York, NY, USA.** **Printed in Great Britain, ISSN 0010-6275. (US PS 563-320) © The National Magazine Company Limited. October 1981.**

After a long period of rumour and relative uncertainty, the future of *The Connoisseur* now seems secure. The announcement of the appointment of Thomas Hoving, formerly Director of the Metropolitan Museum in New York, as Editor-in-Chief heralds an exciting new chapter in the long history of the magazine. Over the next few months a programme of expansion and development will get under way, a programme that will establish once and for all the international stature of the magazine. Much of the development will naturally take place in North America, where significant investment should enable the magazine to reach a market with enormous potential. At the same time, *The Connoisseur* will retain its London base, for the uniquely international flavour of the magazine is the key for future growth.

The Connoisseur will remain a magazine for the art world and for the international art market. It will maintain its tradition for scholarship and quality, while continuing the expansion of content and interest that has been a feature of the last few months. Indeed, the style of the magazine that has emerged in 1981 will remain the blueprint for the future, making *The Connoisseur* essential for all those who are simply concerned with the best.

This issue takes the magazine further along this well defined path. A focus on Los Angeles reflects the international nature of the magazine and identifies the nature of collecting today. A preview of the LA Antiques Show, and a look at the LA real estate market and some of the LA hotels also reveal the character of this dynamic new market. This month also sees the first of Alain de Cadenet's new series of classic collectors' car tests, which will show what it is like to drive or own the great cars of the past.

Also included are major articles on Poussin, European glass and the Spanish abstract painter, Tapies, a look behind the fashion for orangeries and a visit to pop painter Duggie Fields' bizarre apartment. *The Connoisseur* will remain the most adventurous, colourful and wide-ranging art magazine in the world.

Patrick Caulfield talks to Judith Bumpus

Patrick Caulfield belongs to what he modestly feels is an unfashionable period, the sixties. Yet he finds himself celebrated with a major retrospective, recently at the Walker Art Gallery in Liverpool and, later this month at the Tate Gallery in London. For a man who delights in the unlikely, the event could appeal to his sense of irony.

The decision to paint at all was unexpected. 'I came from a background where there were no prospects, so to become an artist was as good a bet as any. I wanted to be a commercial artist, but then in my teens I saw *Moulin Rouge*, a film on Toulouse Lautrec, which was very exciting and I thought, I could do that.'

Teenage ambition took him at twenty to Chelsea School of Art and, in 1960, to the Royal College. Here he followed the lively year of David Hockney, Allen Jones, Derek Boshier and Peter Phillips. 'What was happening was partly a result of people being asked to go into the life room and do conventional studies. The students were reacting very strongly and people like Allen Jones were dismissed for not toeing the line.'

Caulfield shared his contemporaries' view that 'the academic image of art ought to be dusted off' but he has never simply joined the herd. 'When I was at the Royal College there was a lot of interest in images connected with popular culture and, as I used a clean cut method of projecting an image, I was identified with this interest. To some extent it was true. There were images, like *Engagement Ring*, which could be construed in this way. In fact, I purposely tried to avoid contemporary imagery. I was looking at earlier art that had a very clear decorative element, such as the Minoan frescoes I had seen on holidays in Greece. I think the Pop label probably helped my



career in that it carried me on a wave of Pop popularity!'

Patrick Caulfield's response to the mood of the time was idiosyncratic, even wilful. And it was given most eloquent expression in private, away from the hubbub of open debate at the College. 'I do not actually like people seeing my work in progress. I need lots of company – but not when I am working!'

So who were the heroes who kept him company in his studio? 'Well, I developed an early interest in Juan Gris but my interests were fairly general. I think the reason I looked at early 20th century painting masters

was because I felt that Pop imagery was very America-orientated and the life I was leading was not. The Americans would probably not see me as a Pop artist because their Pop inventiveness is so extravagant that my work would look very quiet by comparison. I like to think of myself as a European painter.'

At the time, some shocked critics misread Caulfield's objective approach to the European tradition and the reason for his choice of banal themes. 'I wanted the image to be something people could comprehend. In a painting like *Bend in the Road* I used the

most clichéd way of taking a spectator into a painting, the perspective of the road. Actually it was inspired by Cézanne's use of a rather nondescript motif. I enjoy the unpromising or unlikely image because it makes the painting more interesting.'

'The view of roofs and chimney pots I used for its romantic connotations. I thought of the thirties movie, *Sous les Toits de Paris*. But even more I liked the idea that the pots became like still life objects. I am interested in creating a very static, timeless quality rather than a narrative. People have said that when they have seen my interiors they can imagine that someone has just walked out of the room. I don't think of it like that but I don't mind if people do.'

Patrick Caulfield admits that the interiors he paints are usually rather unattractive places. Not that they should be seen as reflecting a pessimistic view of the world. 'I'm an optimistic person. I actually rather enjoy the environments I create. They are equivalents of the sort of places – bars, restaurant – that I have enjoyed seeing or being in but maybe not for aesthetic reasons. Aesthetically, they are usually hard and aggressive, but I have to be severe in the execution of the work to counteract the nostalgia.'

And how much does he actually enjoy painting? 'I enjoy some of it. It can be very depressing. You always think you are not doing it well enough. A painting is problematical right till the end and, as you are on your own, you can never ask anybody. You can never believe anybody anyway!'

Patrick Caulfield's work will be on view at the following art galleries: **Print Retrospective**, 4 November – 27 November 1981, Waddington Galleries III and Graphics, 4 and 31 Cork Street, London W1; **Patrick Caulfield**, 28 October 1981 – 3 January 1982, The Tate Gallery, Millbank, London SW1.

Patrick Caulfield
Photograph: Michael Newton.

After Work, 1977, acrylic on canvas, 30 x 36 inches. Private collection

Lucien Clergue Photography

Until 30 October 1981
Statsinger Gallery
228 Main Street
Venice, California 90291

Photographer, filmmaker, exhibition designer, book illustrator, photographer – Lucien Clergue's extraordinary talents are legendary. One of the foremost French photographers, his work is in museum collections around the world. Clergue succeeds in making the viewer enjoy what he the photographer sees. His uncomplicated approach to his art has won him many honours, including a recent nomination for France's *L'Ordre du Merite*.

Fine Jewellery Sale at Sotheby's Los Angeles

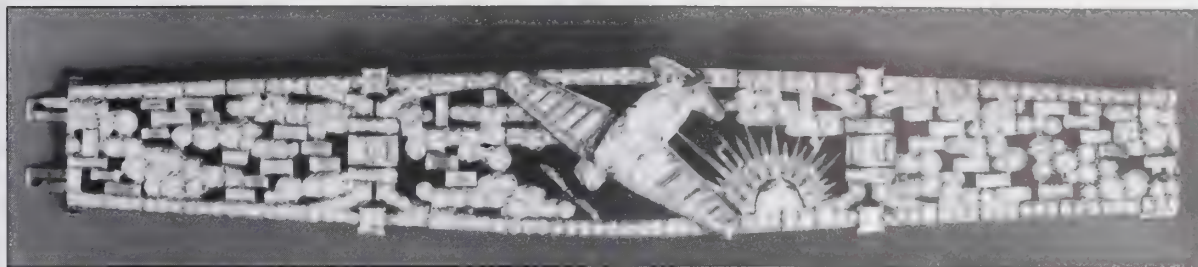
20 October 1981
Sotheby Parke Bernet, L. A.
7660 Beverley Boulevard
Los Angeles, California 90036

A pearl drop necklace, c. 1865, a gold citrine quartz and a nephrite jade mystery clock, an emerald cut diamond solitaire ring, a platinum and diamond necklace, a ruby and diamond necklace, a fine collection of antique jewellery including enamel watches and 18th century boxes, and a gold, rose diamond and emerald rope pendant will be among the pieces being offered for sale in this spectacular fall sale.

Drawings: Michelangelo to Gericault

20 October – 19 December 1981
The J. Paul Getty Museum
17985 Pacific Coast Highway
Malibu, California 90265

Prosper Valton donated these drawings to Paris's Ecole des Beaux-Arts in 1908, but his uncle, Alfred Armand, formed the collection in the late 19th century. One of the great collectors of his time, Armand accumulated 526 drawings – many of them masterpieces. This exhibition displays a selection of over 150 of the finest drawings from his collection, including works by Leonardo, Michelangelo, Dürer, Rembrandt, van Dyck and Poussin, and will be its only appearance in America before travelling to Berlin.



(Above)
Art Deco diamond 'Airplane' bracelet. Made by Cartier in the 1930s for the pioneer American aviatrix Jacqueline Cochran, the bracelet features a marquise shape diamond as the body of the plane and a revolving diamond studded propeller. To be sold at Sotheby's in Los Angeles.

Dutch Painting Exhibition

13 October 1981 – 3 January 1982
Los Angeles County
Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

The Dutch paintings from the collection of Mr. and Mrs. Edward William Carter are considered to be the first and most representative private holding of 17th century Dutch paintings in America.

This exhibition of 31 large-

scale and cabinet-size paintings exemplifies the history of 17th century Dutch art. It includes landscapes and seascapes by Avercamp, van der Neer, Porcellis, Cappelle, van de Velde, Pynacker, van der Heyden, Both and Post; architectural paintings by Saenredam and de Witte; and still lifes by Coorte, Claesz, Bosschaert, de Bray and van Huysum. Never before shown to the public, the Carter paintings will travel next to Boston and New York.

Colt/Christie's Sale of Firearms

7 October 1981
Christie's
502 Park Avenue
New York 10022

A cased pair of Colt Third Model Dragoon revolvers, c. 1857, engraved by Gustave Young will be among the important private

collections on sale in this first major auction of its kind in America. Offerings include an array of Colt, Winchester, Sharps, Hawken, Parker, Purdey, Holland and Holland, and Boutet arms, miniatures, American Indian, colonial and federal arms, a set of John Manton flintlock duelling pistols, a Springfield Officers Model rifle, a rare American flintlock blunderbuss, and an important early Kentucky rifle by the celebrated maker John Armstrong. In addition, arms by Colt and other makers that belonged to Charles Lindbergh, Ernest Hemingway, Kit Carson and Mrs. Theodore Roosevelt will be offered for sale.

(Below)
The Hall presentation pistols. An important pair of Hall patent presentation grade breech-loading flintlock pistols, c. 1818. To be sold at Christie's.



The Los Angeles Antiques Show

11 – 15 November 1981
California Mart
Exhibition Center
Los Angeles
California

In only its second year, the Los Angeles Antiques Show is rapidly becoming one of the important events on America's art and antiques calendar.

Sponsored by the Junior League of Los Angeles, the five-day show opens on the evening of 10 November with a charity preview for the benefit of the Junior League, with honorary co-chairpersons Mrs. William French Smith, Mr. and Mrs. David H. Murdock, and singer Andy Williams.

The Los Angeles Show will present 54 exhibitors from across the USA who will display a wide variety of art and antiques of exceptional quality. Show highlights this year include a loan exhibit of twelve extraordinary heritage album quilts from private collections, and a 'Young Collectors Night'.

The first edition of The Los Angeles Antiques Show had a remarkable attendance of 4,000. In 1981, as the City of Angeles celebrates its bicentennial, more than 8,000 visitors are expected.

Richard Gould Antiques Limited

216 26th Street
Santa Monica
California 90402

Specialising in period English furniture from the 17th, 18th and early 19th centuries. Also available is a selection of early metalware, decorative accessories and ceramics, as well as Chinese export porcelain in *famille rose* and blue and white.

Gary E. Young

Antiques & Works of Art
1408 Franklin Avenue
Lexington
Missouri 64067

Specialising in 18th-century furniture emphasising Georgian library furniture: desks, bookcases, and various library pieces such as pedestal globes and

library steps. In addition, American landscape and sporting paintings, as well as portrait miniatures on ivory.

Stair & Company Inc.

59 East 57 Street
New York, New York 10022

Specialising in fine English 17th- and 18th-century antiques – furniture, paintings, porcelain and other works of art.

Robert Domergue & Company

560 Jackson Street
San Francisco
California 94133

Specialising in French and Italian 18th-century furniture and oriental art.

William D. Carlebach Antiques

Indian Hollow Farm
Bedford, New York 10506

Specialising in early American country furniture, painting and pewter.

Constance H. Hurst Antiques

11922 San Vicente Boulevard
Los Angeles
California 90049

Specialising in English country furniture, c. 1680 – 1830, in oak, walnut, yew-tree and fruitwood. A particular speciality is Windsor and other early English country chairs. Accessories include brass, porcelain and paintings.

James M. Hansen

27 East De la Guerra
Santa Barbara
California 93101

Specialising in 18th-century English and American furniture, as well as 19th-century and early 20th-century English and American art.

Foster-Ingersoll

805 No. La Cienega Boulevard
Los Angeles, California 90069

Specialising in collections of antique and fine old china, crystal, silver – including selected estate pieces with examples of Georgian, Regency and Victorian pieces.





4



5



6



7



8

1: Country English spindleback armchair in ash, elm and oak with rush seat, c. 1780. Right: English oak coffer with diamond lozenge and guilloche carved decoration, c. 1680. Richard Gould Antiques Limited.

2: Georgian metamorphic table, c. 1790, English mahogany. This table transforms into a library step. Gary E. Young.

3: An exceptional English mahogany two-chair back settee, c. 1760, with crisply carved back splat. Stair & Company.

4: One of a set of six Louis XV caned armchairs stamped L. Cresson, Paris, c. 1750. Made of waxed beechwood. Robert Domergue & Company.

5: Court of Venus, painting on porcelain, it was first brought to the United States by Jerome Bonaparte, brother of Napoleon Bonaparte, 9 x 12 inches. Carlebach Antiques.

6: Georgian chest-on-chest in oak with original swan neck brasses and writing slide. Banded in walnut with boxwood beading, the top is carved in fretwork and blind fretwork. Hurst Antiques.

7: George Graham longcase clock, English, mid 18th century. This important month-going equation clock has a case which is veneered with burr walnut, and the hood has brass-capped columns and an inverted bell-caddy top. James M. Hansen.

8: A typically fine Foster-Ingersoll setting of exquisite china, crystal and silver.

Bernard Meninsky 1891-1950
15 October - 7 November 1981
Blond Fine Art
33 Sackville Street
London W1

Meninsky had an 'extraordinary mind, but he was full of uncertainties about life, which made him difficult to live with' (Nora Meninsky, the artist's widow). Meninsky was a neglected genius, but like many artists he was constantly overcome by torturous self-doubt, which eventually led to his tragic suicide in 1950, at the age of 59.

The artist came from a Jewish Ukrainian family and spent his childhood in Liverpool. After attending Liverpool school of Art and later the Slade, he became an Official War Artist in 1918, on the recommendation of Walter Sickert.

Despite the early success of his mother and child series, Meninsky's work was sadly neglected during his life. He continued to paint whilst teaching at Westmin-

ster School of Art and later at the Oxford School of Art.

Although, Meninsky's work does not strictly belong to any movement, his works reflect the influence of the artist's he admired, in particular Piero della Francesca, Masaccio, and his bold warm brown colours have noticeable affinities with his favourite impressionists Cézanne and Derain.

The numerous sketches and paintings of nudes reflect the truth of his wife's words 'he was very sensually aware of the beauty of a woman.' The bathing beauties with flowing brown and auburn hair, large and voluptuous, romping and playing are a manifestation of his vital response to women and these are amongst his finest achievements. These combined with his later works, which abandon the representational for a Palmer-like fantasy world of the imagination where shepherds and bright impressionistic landscapes dominate - ensure and justify the belated recognition of the artist.

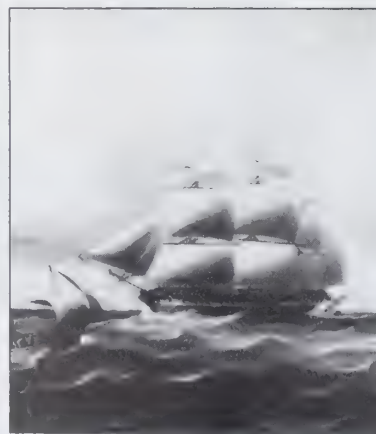
Marine Paintings

6 October - 6 November 1981
N. R. Omell
6 Duke Street
St. James's
London SW1

'Providence has given to the French the empire of the land, to the English that of the sea...' (Thomas Carlyle). The London school of painters dominated marine painting from the 18th century to the 20th century and Omell has gathered an exhibition of 40 oil paintings which show their wide range of quality and styles particularly in the last 300 years.

Amongst the works on view I found particularly interesting the meticulous details in J. W. Carmichael's, *Whaling in the Arctic*, which captures the dangers facing the first Newcastle whaling fleets.

The ships' portraits and naval and merchant vessels by Whitcombe, Butterworth, R. S. Thomas, W. H. Yorke and others show how often the motive in these early works was either commercial, a morale booster, or a record of the occasion. A few Chinese coast scenes include a superb rare portrait of a Chinese war junk, but the works in oils by T. S. Robins including *Shipping off Portsmouth*, are disappointing and confirm my opinion that his greatest works will always be in watercolour.



(Above)
Thomas Butterworth. *Amphrite at the entrance to Cadiz*, signed, 23 x 34 inches. N. R. Omell.

(Left)
Bernard Meninsky. *Girl Bathers*, 1934, gouache, 16 x 11 1/2 inches. Blond Fine Art



THE GREAT JAPAN EXHIBITION AND RELATED EVENTS

The Great Japan Exhibition

Art of the Edo Period 1600-1868
24 October 1981 - 21 February 1982

The Royal Academy of Arts
Piccadilly, London W1

Spanning 250 years, costing over £2 million - this is the most spectacular and unique exhibition of Edo art ever held outside Japan. The Prince of Wales and The Crown Prince of Japan, Prince Akihito, have agreed to be joint patrons of the exhibition which aims to promote a greater understanding and appreciation in the West of Japanese culture. Television, radio, galleries, dealers, libraries, photographers, universities, theatres, auction houses and architects around the United Kingdom are all contributing and supporting the Royal Academy exhibition with their own collections, exhibitions, programmes and performances.

The Shogun Inheritance

BBC 2, beginning Saturday 24 October mid-evening for 7 weeks

Caesar, Bonaparte, Hitler and other military dictators have left their mark on their countries and the same can be said of the influence of Shogun, after 400 years, which can be seen in present day Japan. The BBC in a series of programmes looks at the characteristics of modern day Japan showing how they came into being and how they compare to the most powerful of the Samurai War Lords. Japanese industry, the Geisha, the gangsters, the art and the theatre are shown in relation to their historical backgrounds by the producer Michael Macintyre. It is compulsive viewing and a chance to visualise Japanese culture.

A Thousand Years of Japanese Art

21 October - 27 November 1981
Colnaghi Oriental, 14 Old Bond Street, London W1

The exhibition spans the 9th to the 19th century and is organised

in association with Shirley Day Limited. Colnaghi have chosen to concentrate this exhibition on specific aspects of the Japanese culture and society with particular emphasis on the contemporary fashion and design. The three fundamental traditions of Japanese art in the exhibition are: Buddhism, sculpture and painting. Despite the seemingly impossible task of representing this large section of Japanese history there are many pieces of interest to the connoisseur of Japanese art.

London Dealers in Japanese Art

28 – 31 October 1981

The Mayfair Hotel,
Berkeley Street, London W1

The Royal Academy exhibition has encouraged the London dealers to organise a fine exhibition of their Japanese works. Odile Cavendish, Robin Kennedy, Sydney L. Moss, Tempus Antiques, Tokyo Gallery, Henry Woods Wilson and Hiroshi Yanagi have a wide variety of works for sale which include fine examples of sculpture, lacquer, painting, screens, prints, netsuke, carvings, porcelain, textiles, cloisonné, bronze, swords and sword fittings. They have disregarded the traditional attitude of dealers at a fair and arranged their exhibits in subjects rather than expecting the buyers to look at their particular stand – the result is both aesthetically more enjoyable and possibly economically more sound.

Japanese Popular Literature of the Edo Period

26 October 1981 – 28 March 1982

British Library Exhibition
Gallery, The King's Library
British Museum, London WC1

The emphasis of this exhibition is on works that were read for pleasure during the period 1600–1867. There was a wide range of literature published on all subjects including fiction, popular poetry and the supernatural. Most of the books on display are accompanied by woodcut illustrations in black and white or colour. There are examples of *Kana-*

zōshi tales, the erotic *ukiyo-zōshi* novels of Ihara Saikaku, the little yellow books (*Kibyōshi*), the humorous mad poems (*Kyōka*) and books of Kabuki and Joruri drama.

Edo Hashira-e Prints

Japanese Gallery
66D Kensington Church Street
London W8

This is the first *Hashira-e* prints exhibition to be held in Europe and it is the result of three years of collecting. Superb works by the Japanese artists Utamaro, Kiyonaga, Koryusai and Harunobu will be on view.



(Above)
*Young couple in elopement
fording a stream, 12 × 69 cm.
Japanese Gallery.*

Kabuki

19 – 24 October 1981
Sadler's Wells Theatre
Roseberry Avenue
London EC1

Kabuki is over 300 years old, developed in the Great Edo period, and now considered the grand theatre of Japan. There are now over 800 plays in the Kabuki repertoire, of which over 200 are regularly performed. The ritual, the colour and elegance of this bawdy, fantastic and magical performance by the distinguished artists of Japan have always proved a great success in the West.

Sale of Japanese Works of Art

23 October 1981

Bonhams, Montpelier Galleries
Montpelier Street, London SW7

The sale includes objects from two major private collections. There are 30 inros from the Winkworth collection and Okimono carvings, netsuke and inros from a private English collection. There are approximately 300 lots covering a wide range of Japanese works of art.

Sale of Japanese Works of Art

27 – 28 October 1981

Christie's, 8 King Street
St. James's, London SW1

The two days of sales are divided into morning and afternoon sessions which include porcelain, bronzes, lacquer, prints, paintings, screens, netsuke, inro and swords and sword fittings.

Sotheby's Japanese Week

26 – 30 October 1981

Sotheby's, 34 – 5 New Bond
Street London W1 and
Sotheby's Belgravia
19 Motcomb Street
London SW1

Sotheby's sale series will take place in their two London sale-rooms and these include two private collections: the Jurriance collection of netsuke from Holland and the late Lieutenant-Colonel H. A. W. Backhoff collection of Japanese sword fittings. Other sales include a large selection of pieces from the Edo period.



(Above)
*Jizo Bosatsu, Heian period, late
tenth century, wood, Height: 108
cm. Width: 26.8 cm. Colnaghi.*

Modern Japanese Lacquer Art

9 September – 8 November 1981
Victoria & Albert Museum
South Kensington, London SW7

1,200 years of Japanese Woodblock Prints from the Chester Beatty Collection

Chester Beatty Library and
Gallery of Oriental Art
20 Shrewsbury Road
Dublin, Eire

Exhibition of Edo period Books and Manuscripts

1 October – 31 December 1981
University Library, Cambridge

The Arts of Japan: the Bristol Collections

10 October – 12 December 1981
Bristol City Art Gallery
Queen's Road, Bristol

The work of Kisho Kurokawa – a leading Japanese Architect

14 October – 19 December 1981
Heinz Gallery, 21 Portman
Square, London W1

20th Century British Studio Ceramics

17 – 28 November 1981
Christopher Wood Gallery
15 Motcomb Street, London W1

Showing the Japanese influence in the work of Staite Murray, Bernard Leach and others.

Contemporary Bangladesh Art

27 October – 15 November 1981
Hong Kong Museum of Art
City Hall, Edinburgh Place

The first of three diverse exhibitions at the Museum concerns a subject about which, I imagine, few of us would be able to say much from previous knowledge. To judge from the 60 examples of Bangladeshi art hung in the exhibition – oils, acrylics, various print media – the best artists are very like their counterparts in India. This is mostly in the use of colours which are associated with the arts and crafts native to the subcontinent – the hot clear oranges, the subtler saffrons, the scarlets and the peacock blues. There is, too, a definite hint in many folk paintings of Indian miniature works of the 18th and 19th centuries.

But that said, it has to be admitted that, like the Indian painters of today, the Bangladeshi artists still suffer in general from an overdose of Western painting, which they have absorbed from the British Council and other worthy art-lending bodies. Thus we have Bangladeshi flavoured John Pipers, Ivon Hitchens, Victor Passmores, and many others. There are, too, good reflections of Kline, conversions of Sam Francis and others, doubtless inspired by visiting exhibitions from the American information services.

One would say from this interesting and on the whole highly technically competent exhibition that Bangladesh has yet to produce a painter with a significant style of his own as well as something to say in it.



Contemporary Hong Kong Art Biennial Exhibition

16–31 October 1981
Hong Kong Museum of Art

Coinciding with the Annual Festival of Asian Arts held in Hong Kong, the Museum puts on once every two years a large sampling of art from Hong Kong, selected from the much larger number of works submitted. After the positively electric atmosphere of developing Hong Kong art in the 1960s and 1970s, the pace seems to have slowed a little. There are not many surprises and not very many new names.

One quite astonishing new artist is Au Man-siu. Working in watercolour, he achieves stunning super-realist effects which seem incredible in the medium.

Among the younger artists whose reputations are already made, Kan Tai-keung has simplified his style and his Chinese mountains with a solitary pine peering above mysterious mists have become more striking. His medium is still traditional Chinese ink on paper, his subjects traditional Chinese ones, yet the results are not something a traditional painter would recognise as within the parameters of that profound art.

Among Western painters Dorothy Kirkbride is the outstanding oil painter. Her subject is landscape and there is an ambiguity about her work that is undoubtedly derived from traditional Chinese paintings, but which does not ape the Chinese. The outstanding Hong Kong Chinese who paints in Western media (acrylic) and with a Western eye, is Hon Chi-fun. With a spray-gun he achieves another sort of ambiguity in the picture-plane. His subject is spheres in space and recently his colour has warmed and diversified. These are certainly vastly accomplished works.

(Left)
Teapot in the form of a bundle of firewood, by Chen Yuan, 1702, Yixing pottery, decorated with bamboo, pine and prunus. Height: 8.6 cm. Width: 15.2 cm. Bei Shan Tang Collection.

(Above)
Kan Tai-keung. Mountainscape I, 1981, Chinese inks on paper. Height: 62 cm. Width: 85 cm.

Yixing Pottery

17 October – 12 December 1981
Hong Kong Museum of Art

The third Museum exhibition is of the products of the Yixing (formerly Yi Hsing) potteries of Jiangsu province in China. Since the Ming dynasty, the wares made from the particular purplish clay (*zisha*) of the region have been ardently sought after. The colours range from buff through yellow, brown, white and even blue. The typical form is the teapot of a Song simplicity and perfection of shape, the best examples being those signed by one or other of the great potters.

The exhibition shows 100 choice pieces from local Hong Kong private or museum collections and they are no less fine than others anywhere in the world. The fineness of concept, the sculpture, the firing, and the frequent inscriptions all contribute to a form of ceramic genius that is at once great and also warm and friendly in its product.

This is an exhibition of unusual charm and a commendable selection of great rarities, accompanied by a good catalogue.



16th – 18th century Japanese Screens

7 October – 5 December 1981
Ariane Faye & Cie
61 rue des Saints-Pères
75006 Paris

Although imported into the West since the 17th century, the extreme fragility of Japanese folding paper screens, *byobu*, has meant that few have survived, unlike the Chinese coramandel lacquer screens. It has taken Ariane Dandois more than three years to put together this exceptional exhibition, entailing numerous visits to the United Kingdom, the United States and Japan.

The painting of these *byobu*, paper panels stretched on hinged wooden frames forming two to six and rarely, eight folds, was by no means considered a minor art in Japan. Since the Heian period (794–1185), the most famous artists used this means of expression as much as scrolls and sliding panels (*fusuma*).

The exhibition shows many lovely examples on the eternal Japanese theme of nature, flowers, birds, cascades and crags. There is a pair of 17th century six-fold screens rep-

resenting 36 celebrated poets and poetesses who lived in Japan in the 9th century, known under the name of *San-ju-Rok-Ka-Sen*. Executed in brilliant colours on rich gold grounds, the continuous, horizontal compositions, covering the vertical folds, show a delicate balance of empty space and minute detail. Only two screens date from the 19th century; the others are 16th to 18th century. The earliest are from the Momoyama period (1573–1603), which, although short, played a considerable rôle in the political and historical history of Japan. Whether the artists belonged to the traditional schools whose official styles were imposed by Emperors and Shoguns, or were independent painters, the Momoyama period is characterised by a humanism which contrasted with the severe asceticism of former years. The originality of Momoyama painting comes from the close-up treatment of the subject and the use of gold-leaf grounds. It was Eitoku, of the official Kano school, who originated this use of gold. He was one of the great artists, with Sankarū, also a Kano painter, he had independent rivals in Yūshō, Tohaku and

Unkoku Togan. During the following Edo period (1603–1868), when the founder of the Tokugawa dynasty of Shoguns, Ieyasu, installed the seat of his government at Edo (Tokyo), the Kano school split into two, one branch remaining in the Imperial city of Kyoto, the other, led by Kano Tanyu, becoming the official artists of the Shogunate in the new capital. But the most important movement, already at its height, was the school of Sotatsu who, with Koetsu, created some of the great masterpieces of Japanese art. It was for the bourgeois class that the great decorators — Korin and Kenzan, painters, potters, lacquerers and textile designers worked, dominating the brilliant Genroku period (1688–1704).

In the Galerie Ariane Faye's exhibition, which will be opened by the Japanese Ambassador, S. E. Ikawa, the 30 screens cannot all be shown together due to their size and they will be presented in two cycles of a month each. *Lynne Thornton*

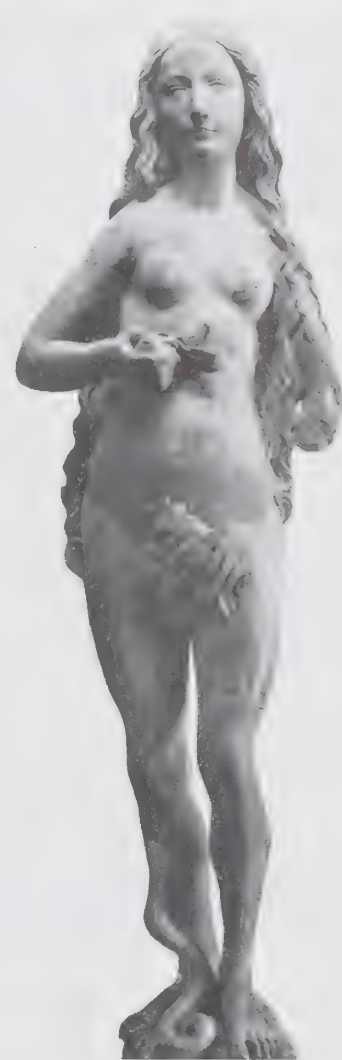
The Early Work of Tilman Riemenschneider

5 September – 1 November 1981
Festung Marienberg, Würzburg
West Germany

The medieval Bavarian town Würzburg has had a colourful cultural history. This year it is celebrating the 450th anniversary of its citizen Tilman Riemenschneider (c. 1460–1531), who rose to international fame as a sculptor. The programme includes concerts, open-air theatres, live-workshops and other cultural events in July – the month of his death.

The main exhibition of his work takes place in the medieval castle and former episcopal residence Marienberg, where the Mainfränkisches Museum has a permanent home. Riemenschneider, with Veit Stoss and Michael Pacher the leading German sculptor of the late Gothic style, is particularly remembered for his altarpieces. On view are

(Left)
Detail of a six-fold screen with a gold ground, early 19th century.
Height: 170 cm. width: 377 cm.



(Above)
Riemenschneider. Figure of Eve, c. 1490, sandstone. Würzburg Museum.

examples of his carvings in wood, stone and alabaster, that have been chosen to illustrate his early, maybe less emotional and dramatic style. The *Adam* and *Eve* statues stem from this period. Exhibits have come from museums in New York, Vienna, Berlin and Munich. An illustrated catalogue is available.

Kristina Von Wrede

Fifth Antiques Fair of the Walloons

31 October – 8 November 1981
Palais des Expositions,
Namur, Belgium

For the fifth consecutive year, 140 dealers are meeting at this all important occasion in Europe. The organisers have introduced a panel of independent experts to provide the visiting public with free advice. There is a wide range of works including a large choice of furniture, carpets, paintings, plate and jewellery.



Belgravia Birthday

'Assuming that the potential buyer can overcome the prejudice he may feel towards Victoriana in general, it is certainly a period worth careful consideration for investment, pleasure or both'. (Marcus Linell, now Managing Director, Sotheby's, London).

Art market connoisseurs will date this remark with precision. That dated word 'Victoriana', the suggestion of 'investment', the belief that anti-Victorian prejudice can be overcome with a struggle, will lead the alert back to 1973. Linell then found it necessary to advertise the 19th century as well as Sotheby's Belgravia, the company's new saleroom founded in October 1971 for Victorian pictures and decorative objects. Now, on its tenth birthday, Belgravia can look back on a market well-nigh transformed.

Scholars such as Nikolaus Pevsner and David Watkin, conservationists such as Marcus Binney and Hermione Hobhouse and dealers everywhere are doubtless amused at the conviction reigning at Belgravia that it (Sotheby's) is the agent primarily responsible for dissipating anti-Victorian feeling over the last ten years, and creating the wide public appreciation of 19th century art which we now take for granted. Those who know Belgravia well, will smile at the showmanship implicit in such opinions – and at the showmanship they know and love in directors like Peter Nahum, the fastest auctioneer in the West ('I can take three bids off a raised arm before its owner has lowered it').

Taste, however, is not solely created by what connoisseurs think, but by what markets buy; and Sotheby's Belgravia shows a rise from a 1971 turnover of £1,588,143 to a 1981 figure of £10,286,834 – an increase of some six and a half times. Varying things will be deduced from this. One is that it implies a rather smaller growth in the market than might be expected when most Victorian paintings,



Left to right: Jim Cann, Head Porter; Marcus Linell, Original Director; David Battie, Current Director; Michael Turner, Head of the Ceramics Department; Peter Nahum, Head of the Picture Department.

including watercolours, have undergone an inflation heavily in excess of this, and Victorian silver is now gobbled up by dealers from all over the Continent. Looking back to the opening Belgravia sale of 19 October 1971, featuring paintings from the Evelyn Waugh collection, one sees George Hicks's *General Post Office* at £7,200, Burne-Jones's *Rivers of Life* at £3,800 and Leighton's *Revelry* at £650, all of which would now attract bidding of £100,000 minimum, and for the Leighton, probably much more. There can be no denying that prices for Victorian pictures now exceed those for all but the very best of the English 18th century, whereas in 1971 they were but a fraction of those achieved for the earlier period.

The conquest of the 'prejudice' to which Linell referred – the belief that good taste ended in 1830 – was caused by, as well as coincided with, the drying-up on the market of pictures and objects of top quality from this earlier period. To the select, dealer-dominated saleroom market of pre-1970, 'Victorian' was equated with

common or reproduction; the polite and overworked catalogue word for Victorian objects and furniture was 'late'. In such a climate of opinion the risk of opening an exclusively 19th-century saleroom might have seemed intimidating, but in fact little resistance was offered within Sotheby's to the idea – rather suggesting that the 'potential market' Belgravia claims to have discerned had to come into being unless dealers were to give up buying altogether. Take-off from 1971 was almost instant and Sotheby's judgment of the market interest made during the top-secret planning (to conceal it from Christie's) of 1969–71 proved remarkably accurate. Oddly, the greatest internal wrangling was over 19th century English painting, the category in which Belgravia has achieved its most notable successes, under the familiar hyperbole 'Highly Important Victorian Pictures'.

The building for the new saleroom had a major advantage over Bond Street: it enabled Victorian pictures and objects to be shown in a Victorian setting. Sotheby's in the early 1960s were renting the 'Pantechnicon' in Motcomb Street as a warehouse but bought it outright from the Seth-Smiths in 1969. Howard Ricketts, Works of Art Director at Bond Street and by general consent the promulgator of the Belgravia idea, was responsible for converting the

building; Michael Raymond restored the original Victorian decoration. Marcus Linell was the first director and John Cann his choice for General Manager. These were the early masterminds. The saleroom has engendered much loyalty: five of the six present directors have been there from the start – David Battie (in charge), Peter Nahum (Pictures), Philippe Garner (Art Nouveau, Art Deco and Photography), John Culme (Silver) and Michael Turner (Ceramics) – as well as the Press Officer, Fiona Ford. They make a rich gallery of personalities and individual styles, a worthy subject for a conversation piece by – say – Beardsley?

Nonetheless, Belgravia rapidly became an innovator in new auction house approaches to the public. Newly designed, heavily illustrated catalogues helped to remove the mystique of buying at auction. Inside cheerful red covers, almost every lot expected to reach £100 was photographed, at relatively small cost to the vendor. The real upset with tradition was the printing of estimates, the joint idea of Linell and Cann, from 1972. This went hand in hand with the instant valuation of goods brought in to the counter – a practice unknown and disapproved of in Bond Street. Dates were also now included in every catalogue entry, either exact or *circa*; it was a practice about which catalogues had previously been very nervous. High-speed payment and collection, even before a sale was over, was made available.

No doubt there remains much difference of opinion between Belgravia and the dealers who support it over who has created the market – 90 per cent of auction purchases are made by dealers who sell to individuals unknown to Belgravia. Despite this unresolved debate, and despite competition from New York and Monte Carlo (known inside Sotheby's as Belgravia-sur-Mer), Belgravia is now firmly established as the world's premier saleroom for Victorian objects of art. Congratulations and many happy returns are in order to all concerned.



Despite the growing hysteria in the United Kingdom as the wedding of the Prince of Wales to Lady Diana Spencer approached, The Queen appeared radiant and calm at Ascot on 25 July to present the trophies for **The King George VI and The Queen Elizabeth Diamond Stakes 1981**. This is the richest horse race in the British racing calendar with the added prize money of £143,000 provided by De Beers, The Ascot Authority and The Horserace Betting Levy Board, going to the winner. The Queen presented the jockey, Walter Swinburn Jnr., who rode *Shergar*, with a ring, and the main trophy to the winning owner, the Aga Khan.

Glasses were clinking when the Victoria & Albert Museum celebrated with 250 guests, the opening of their exhibition **Pilkington presents New Glass — A Worldwide Survey**. The leading members of the Pilkington family were present to witness the sparkling results of their negotiations with the Corning Glass Museum, USA — Sir Alastair Pilkington, Lord and Lady Pilkington and Mr. and Mrs. Anthony Pilkington, Chairman of Pilkington. Dr. Roy Strong, Director of the Victoria &

Albert Museum, welcomed Paul Channon, Minister for the Arts, The Marquis of Queensberry, Sir Barrie and Lady Heath, Director of Barclays, Victor Margrie, Director of the Crafts Council and others who had the opportunity to meet some of the designers participating in the exhibition.

Unfortunately none of the Picasso family attended the opening of **Picasso's Picassos** at the Hayward Gallery, which has come from the Musée Picasso, Paris. However, the organisers Sir Roland Penrose, Dr. John Golding and M. Dominique Bozo, Conservateur du Musée Picasso were there to be congratulated on their success. Other guests enjoying this summer opening were Mr. and Mrs. Alan Bowness, Director of the Tate Gallery, Sir Peter Hall, Mr. and Mrs. Kenneth Robinson, Chairman of the Arts Council, Lord and Lady Vaizey, Lord and Lady Harewood, Howard Hodgkin, John Kasmin and Peter Gimpel.

Henry Moore received his early training in Leeds and has since been closely associated with its art projects, both as an adviser and benefactor. In July this year Leeds bestowed its highest honour, for the first time to an artist, **Honorary Freeman of the City**

of Leeds to Henry Moore. The ceremony and the luncheon at the Civic Hall with the Lord Mayoral party was a tribute to one of the greatest sculptors of our time.

In the United States the American Museum of Natural History invited dignitaries and celebrities representing the arts, sciences and government to the opening of their exhibition **Shakespeare: The Globe and the World**. Thomas D. Nicholson, Director of the American Museum of Natural History and his Vice-President, David D. Ryus, III, were the hosts to a wide variety of guests, ranging from Caspar Weinberger, the Secretary of Defence, to the Metropolitan Opera star, Leontyne Price.

Dr. Earl Powell, III, Director of the Los Angeles Museum of Art was also hosting a party to celebrate the Modern and Contemporary Art Council's gala for **Art in Los Angeles**. Tasting the marinated sword-fish and steamed clams were Mr. and Mrs. Eddie Albert, Kalef Alaton and Janet Palizi, Kenny Rogers, Mr. and Mrs. F. Daniel Frost, President of the Board of Trustees, Mr. and Mrs. Walter Marks, Jr., and other distinguished personalities.

1: H.M. The Queen accompanied by Sir Philip Oppenheimer presents the trophy to the winning jockey, Walter Swinburn Jnr. The King George VI and Queen Elizabeth Diamond Stakes 1981.

2: Henry Moore and the Lord Mayor of Leeds. Henry Moore Freedom Ceremony.

3: Left to right: Paul Channon, Minister for the Arts, Anthony R. Pilkington, Chairman of Pilkington and Dr. Roy Strong, Director of the Victoria & Albert Museum. Pilkington presents New Glass.

4: Left to right: the Countess of Harewood, the Earl of Harewood and the Rt. Hon. Kenneth Robinson, Chairman of the Arts Council. Picasso's Picassos.

5: Dr. and Mrs. Earl A. Powell, III, Director of Los Angeles County Museum of Art.

6: Left to right: Thomas D. Nicholson, Director of the American Museum of Natural History, and Mrs. Nicholson greet Caspar Weinberger, Secretary of Defence and Mrs. Weinberger. American Museum of Natural History.

Victorian Architecture

Ruskin declared at the height of the Battle of the Styles in the 1860s, 'we want no new style . . . but we want *some* style.' This plea was lost on the hero of Dr. J. Mordaunt Crook's new book, **William Burges and the High Victorian Dream**. (454 pages, 261 plates, John Murray, £40). Style – why restrict yourself? He dabbled in the lot. From Dover Town Hall to the Bombay School of Art, from Harrow School to Trinity College, Hartford, from Brisbane to the Crimea and from the Law Courts to St Paul's, Burgesesque ran rampant with fantasies now French, now Renaissance, now Arab, now simply absurd. Rules in architecture meant nothing to him: 'rules are only made for incapables,' he asserted. He built to visions, not rules.

Was Burges 'serious'? Surely not. He knocked the bottom out of the pietism of the Gothic Revival. He was, of course, among the great church-builders of the age; he was an out and out Ruskinian, declaring Gothic to be 'part of the great poem of Christian art'; but he destroyed Pugin and Ruskin's Christian architecture with his voluptuousness, his fairy-tales and his jokes. He preferred early French to Italian Gothic because of the opportunities for figure sculpture and because doorways, arches, arcades and pediments 'can all be made to tell stories'. In his last work at Tower House, Kensington, butterflies, frogs and mice crawled across the ceilings and up the walls and the inscriptions dropped H's. It made an utter nonsense of Ruskin, his hero.

Burges emerges, in fact, as an aesthete, and only secondarily as a Gothic Revivalist; he was an architectural Oscar Wilde. Dr. Crook gives us his lifestyle: sporting with tarts, rat hunting, lounging in Turkish baths, munching sweet chestnuts, suffocated with opium, Rosicrucian, Chaucerian and bawdy, posing for interviews with his parrot on his shoulder and full of words like spiffy, cheesy, jammy, nobby, stunning and splendacious. De-

tail was everything. He was, in fact, one of the great entertainers of the 19th century, a much larger figure than architecture alone. In Dr. Crook he has found a biographer worthy of him. This book is not only a first biography of a neglected figure; it is a *tour de force*, marked by wide-ranging scholarship and a terrific energy of style. Unquestionably a book of the year.

Victorian and Edwardian Town Halls (315 pages, 100 plates, Routledge Kegan Paul, £25) is a fascinating first book by Colin Cunningham and a first-class piece of original research. It is handsomely produced and illustrated and is a pleasure to read. Its author finds as much unexpected life and interest in the Victorian town hall as was aroused in the heyday of the competitions to build them be-

confidence in investors in its wake. Size of population was no guide to size of town hall, and Mr. Cunningham illustrates some vast architectural overstatements for small towns, as at Morley, Stockport, Tiverton, Bradford on Avon and Todmorden. Costs could be tremendous: as much as £2.9s.2d (say £55 now) per head at Huddersfield. Almost every architect of reputation entered the competitions, despite the low chance of victory and high cost of designs, and the challenge of housing numerous departments plus courts, fire and police station on an often cramped site while providing a suitably splendid public hall, council chamber and mayoral parlour, all with grand accesses, drew out the greatest ingenuity of the age.

Mr. Cunningham appends to his lucid narrative a table list-

Kegan Paul, £25 each or £40 the set). 1851 was the year when the British population living in towns first outnumbered that living in the countryside; what these essays study is the shift, post-1851, from a self-serving rural society of 'milkmaids' shouts and herdsman's call' to a countryside in servitude to industry, materialism and the needs of the city. Much light is shed on the changing nature and purposes of the village, the transformed landscape, the decline of crafts and cottage industries and the new lives of gentry and peasantry.

These excellent essays are based on extensive research by local historians (the bibliography is enormous). This is English *Annaliste* history – 'history without people', 'history as the study of patterns and regularities', the '*moyenne durée*'. It is interesting



(Above)
Todmorden Town Hall,
J. Gibson, 1870–75.

tween 1840 and 1870, when 157 were erected and Augustus Frere reckoned the odds against the winning architect at 20–1.

Town halls came to symbolise the independence and sense of success of a community; sometimes, as at Middlesbrough, a confident town hall could bring

ing competition statistics, and another giving architect, estimate, cost, area, population and dates for some 950 buildings from 1820 to 1914.

Few books will do more to deepen understanding of the land, the face of the landscape and the reasons why country towns exist than the 46 essays in G. E. Mingay, ed., **The Victorian Countryside** (2 vols., 702 pages, 172 plates, Routledge

to note the stout resistance still being offered from within Oxford and Cambridge Universities; Professor Mingay's scholarly contributors, with one exception, come from elsewhere.

Peter Davey, **Arts and Crafts Architecture: The Search for Earthly Paradise** (224 pages, 237 illustrations, Architectural Press, £12.95) is an admirably balanced view of a movement which, as Peter Davey points out,

had no manifesto, recognisable style or identifiable ideology, and which has in fact proved perfect material upon which to graft divergent opinions. At opposite

illuminating and exasperating. The text is vivid, the author observes with a practitioner's eye (he is an architect), and he writes, at best, with that blend of

and standards. It inspired both their organisation and their medieval steadfastness of purpose.

It has always been easy to satirise the Arts and Crafts people: Voysey conjured up 'flannelled faddists' in the Garden Cities and Osbert Lancaster found the devoted few buried in 'byways in Chelsea and the lost valleys of the Cotswolds', surrounded by furniture made by 'goode workmen, wel ywrought'. Standing back, now, it becomes easier to disentangle the end products of the Arts and Crafts from their very different starting points – whether it be the Guild of Handicrafts with its high ideals of communal endeavour or the hard-nosed commercialism of the department store (Ashbee considered Archibald Knox's Art Nouveau designs for Liberty & Company tainted). Lionel Lambourne has illustrated his account with a generous quantity of visual and verbal material, both contemporary and apposite.

Gillian Darley

'I should have written the Stones of Chamouni(x) instead of *The Stones of Venice*,' lamented Ruskin in *Praeterita*, looking back upon a life's obsession with Venetian art and society. It was his 1845 visit to Venice, he saw, which turned him aside from his 'proper work' of perfecting himself as a draughtsman. It was a visit made merely to gather detailed evidence of the inferiority of Continental landscape painters to the English for the second volume of *Modern Painters*. Upon it, however, Ruskin encountered Tintoretto in the Scuola di San Rocco, and was led into 40 years' preoccupation with moral strength in art. At the end, Ruskin called it all 'bye work'.

Dr. Jeanne Clegg, in **Ruskin and Venice** (233 pages, 11 plates, Junction Books, £12.50), extracts his changing reactions on eleven journeys to Venice between 1835 and 1888 from recently printed and unpublished correspondence. Her book, though shapeless in all but chronology, contains much useful thesis research.

'We shall have to get more popular in the second volume,'

Ruskin noted after the first part of **The Stones of Venice**, 'The Foundations', fell heavily upon the public in 1851. It was long; it was monumentally opinionated and pedantic; at two guineas, it was expensive; and its early sales were feeble. Critics received it respectfully and angry architects gave it useful publicity, but the public, unaware of the importance and influence it was later to assume, deemed its encyclopaedic detail and high-flown agitation rather unreadable.

Miss Jan Morris, editor of the present edition (235 pages, numerous colour and black and white illustrations, Faber & Faber, £12.50) must be presumed to agree with this verdict. She here prints Chapter 1 of Volume I, omitting the remaining 28; Volume II; and Volume III Chapters 1 and 2, omitting the third. She leaves out also all appendices and Ruskin's Venetian index. What is left, however, has rather little to do with the author. Miss Morris's idea of editing is to put the pencil at random through Ruskin's text, through sections, paragraphs, and parts of sentences; her version leaps from point to point; in Ruskin's original *The Nature of Gothic*, the central essay, is reduced to about one-third of its length; in all, some 75 per cent of the text is deleted. Yet Miss Morris, in a prosy introduction, assures us that 'only after reading the whole work does one realise that *The Stones of Venice* is indeed a paradigm of its vision'.

None of this would matter if some clue were offered by the publishers to the fact, size and nature of this abridgement, and if dotting (. . .) were used to indicate where it is taking place – which is on virtually every page. (Where it creates problems Miss Morris either alters a few words or leaves a non-sequitur). Notice need be taken only because this editor has gained the reputation of a scholar, and this book might therefore be mistaken as possessing scholarly value.

All books reviewed in this section are available from St. George's Gallery, 8 Duke Street, St. James's, London SW1. Telephone: 01-930 0935.



(Above)
Mary Ward House, 1895,
Tavistock Place.

extremes it could be envisaged as the architecture of Utopian socialism and as the *volkisch* style of Nazism.

What is here presented as a 'journey' through Arts and Crafts is marked by the systematic stripping down of the architectural elements, as exemplified by the extreme simplicity and absence of interior decoration of Smith & Brewer's splendid Mary Ward House (1895) in Tavistock Place. Surprisingly, the underlying soundness of the Arts and Crafts ethos did not make its architects proof against the ultimate destroyers; expedient picturesqueness and the functionalism of the Modern Movement. Its lofty ideals did not stand the test of real life, or meet the needs of speculative builders.

This excellent account does justice to a wide field of endeavour. It is well written and fully illustrated, and thank goodness, too, for a proper index.

Roderick Gradidge harbours prejudices and enthusiasms in roughly equal measure in **Dream Houses: The Edwardian Ideal** (Constable, £12.50) an account of important Arts and Crafts houses. It makes for a book both

perceptive analysis and subjective response which few writers on architecture can match. At the same time it is a book in which a peevish tone, a gossipy approach (fine for the cognoscenti, irritating for the initiate) and occasional rank nonsense play their part. Prime in this latter category is his implication that between them, Nicolaus Pevsner and David Watkin have dictated the architectural taste of our times.

The revelation of the book for me was the portrait of Le Bois des Moutiers, Lutyens' house in northern France. It is a *tour de force*, though a house of exteriors rather than interiors. From Standen, Sussex (Philip Webb, 1891), also illustrated, to Le Bois des Moutiers, the full shift from the vernacular picturesque of Arts and Crafts to consummate 'Art Nouveau modernism' (Christopher Hussey's phrase) can be viewed. The book surveys buildings in England, France, America and South Africa.

Lionel Lambourne, **Utopian Craftsmen: the Arts & Crafts Movement from the Cotswolds to Chicago** (Architectural Press, £12.95). Although architecture was an important manifestation of Arts and Crafts ideals, it was craftsmanship in its fullest sense which gave the movement's practitioners their guiding beliefs

Life on the Road

Ian Dunlop

Even art dealers eat and sleep and presumably fall in love, die, have toothache and are heir to the rest of life's calamities just like us. I asked four pillars of the Fine Arts where they stay and what they eat when pursuing trade. . .

Anne Law is one of those fortunate people whose mere appearance promotes calm confidence in all who meet her. In her presence one feels an overpowering desire to talk about that letter from the bank, the girl who won't look at you and how the best piece in the world got spiked in favour of a jeremiad on behalf of women's liberation. Just as well, for she it is, none other, that packs your eggshell Ming porcelain and transports it to an exhibition in Detroit or Sao Paulo or wherever and gets it back again. 'We make our own cases.' It would never occur to anyone to ask if goods in her care get lost stolen or broken; so cheerfully and easily does she hold the laws of Nature in

suspense. No details of her customers or their business were forthcoming – she thought she had all the fine art trade – but a friend added later that she had moved house for a certain well-publicised young couple recently married.

The art trade it is, lucky people, into whose hands Anne Law puts herself when travelling. This is much the pattern of the trade who are ever keen to find the best places to stay and eat. She is very impressed by the sea-food in the USA, particularly the crayfish. Swiss in origin she was sent often as a child to pick herbs – marigold, camomile, dandelion and lime for both eating and infusing; an excellent grounding in gastronomy.

In New York, whose architecture still stuns her, she stays at the *Park Plaza*. She has also stayed at the *Rockefeller Center* which was like a window on the world. Of restaurants she is much taken by the *Veri Beach*, built of driftwood, and *Breakers*, both at Palm Beach. Also impressive at Palm Beach is the standard of music; 'they have a higher standard of listener', and she has seen the New York ballet there. In Lon-

don, being much given to ichthyolatry she goes to *Wheeler's*, *Tiberio* and *Overton's*.

Of things that have gone awry she recalls having been to an antique fair in Atlanta where she caught the shuttle to Palm Beach. But on the way, at the Birmingham, Alabama, stop, the control tower caught fire so her journey took three days. A life free of the cares of Colonel Sanders and the hamburger is ably complemented by a benignly content looking husband in their comfortable house in Albion Street that bears no mark whatever of the hand of the decorator. My request to become a lodger is being considered.

Robert Douwma has the directness and simplicity of the Dutch. Neither prints nor good living are alien to this distinguished dealer whose shop close to the British Museum hums with activity. Like most dealers his sense of possession is limited. 'I feel I own something if I have handled it'. Dealers are not collectors in that all they have is ultimately for sale. One often wants to ask but never dares, whether this attitude also applied to the fair sex. How would they catalogue their girl-

friends . . . not in first state, slight foxing over right eyebrow, colour very late?

On moving to this country eight years ago (he retains a business in Amsterdam) the legendary book dealer Ben Weinreb organised hotels and showed him London and the ropes. *Wheeler's* has had a lot of his custom although they don't sell that scourge of visitors to Holland, raw herring in brine. His gastronomic third eye was opened in Brussels at the age of 19 when he had lunch at *Le Cygne* in La Grande Place opposite the cathedral church.

In Amsterdam he lives at the *Amstel*; a hotel that must be on everybody's list of the ten best hotels in the world and of those ten certainly the least expensive. In New York he stays at the *Pierre* but has used the *St. Francis* which he regards as a good cheap hotel. 'I hate hamburgers but I like the breakfasts in New York'. He does all internal travel by train. He dislikes the *Hilton* in Chicago – 'the oldest and most miserable in the group'.

He likes abalone at *Trader Vic's* in San Francisco and as his hobby is deep sea fishing he is

Anne Law, Director of Masterpack Limited.



Robert Douwma of Douwma Prints.



often in Kenya and Australia. Particularly memorable were the zebra steaks in Mombasa and a restaurant in Melbourne: the *Clichy*. Also good in Kenya were grouper and lobster. But the snag in Australia is the service. It is not that it is bad, just non-existent. In Paris he stays at *l'Hotel* in the rue des Beaux Arts which would certainly spoil anyone for a stay in Australia.

Rahim Saadat is a silver dealer at 4, Davies Street off Berkeley Square. Of the Turkish persuasion from Azerbaijan, he has spent little time in his own country and seldom eats Persian food. 'There are very few good Persian restaurants in Europe anyway.'

Until five years ago Saadat was an economics student with an English wife who worked at Christie's. 'In going to see her there I saw so many wonderful things that I gave up economics and began to deal. My wife hates cooking so we eat out all the time. I don't think we have dined at home more than four times since we got married'. His wife being related to Trust Houses Forte, they stay at that group's flagship in Switzerland, the *Hotel des*

Bergues, when they are in Geneva. 'It is very convenient as Sotheby's and Phillips hold their auctions in the hotel. I like to dine at *La Perle du Lac* next door to the hotel *La Residence*'.

Rahim Saadat is engagingly frank about everything. 'After spending £40,000 at an auction one frankly doesn't care how much dinner costs and if it has been a worrying day one doesn't notice what one eats. I am sure dealers have their bills overcharged by 30 per cent at least, especially in Switzerland. I hate planes and drive everywhere, always in one day, even if it means twenty hours at the wheel, so after that if one is charged £5 for breakfast one doesn't mind'.

His choice of hotel and restaurant when buying in Britain is governed by the trade gazette, which not only gives details of the sale but also lists where to stay and the best available restaurants. In New York he stays at the *Waldorf* and in Paris at the *George V*. His business is repatriating silver to its place of origin. 'Dutch silver fetches far higher prices in Amsterdam than anywhere else in Europe. I sometimes buy furniture or other things but only

when I pay a favourable price'.

His worst experience was at the *Grand Metropolitan Hotel* in Birmingham. 'I smelt a very bad smell and then realised that the whole floor was in flames – I got out quickly but I never heard any warning'.

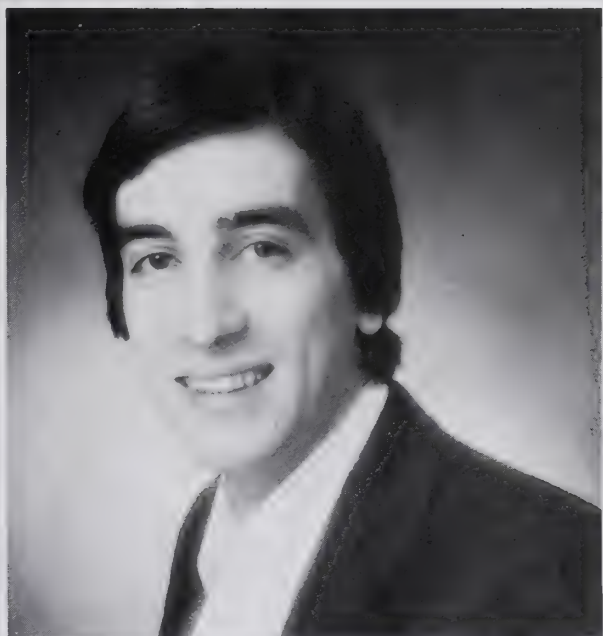
Spinks is a very grand shop indeed. And if you didn't know that already, the suspicious glance from the uniformed commissionaire at the door would enlighten you on entry. The Aladdin of the first floor, Roger Keverne, sits surrounded by what seems to be the entire loot from the Summer Palace in Peking. His stock is replenished by purchases from the whole world, with much emphasis on the Far East. Enteroviaform and jet lag one might imagine. One would be wrong.

'I eat very simply and never drink anything but water or orange juice on my own and I never buy food from those sampans on the river in Bangkok'. His favourite dish in his preferred restaurant is corned beef hash for breakfast at *Rumplemayers* in New York. 'I stay at the *Carlyle* which is handy for Sotheby Parke Bernet on Madison Avenue'.

This year he has already been to Stockholm, Hong Kong, New York (twice) and Dallas. Where possible he prefers to stay with his clients and dine with them. In Hong Kong he stays at the *Mandarin* but he has also used the *Hilton* and the *Peninsula*. 'I've had a very good Mongolian meal in Peking – not as complicated as Chinese cooking – the main dish was bits of meat one threw into a special urn of very hot fat which one fished out with chopsticks and ate with various sauces: very simple and very good'.

The worst meal he could remember was on an Air France flight returning from the Far East. 'I had just had a good meal in Dubai at the *Intercontinental Hotel* – steak and chips and coca-cola'. The river fish in Paris, tempura in Tokyo, *Fay Allen's* in New York, wherever it may be Roger Keverne is primarily a steak eater. 'I know it sounds rather awful but I like a place in New York called *Mrs J's Sacred Cow*. The waiters are resting actors and actresses who get up and act betweenwhiles, rather like *Chorus Line*. The steak there is very good too'.

Rahim Saadat, Partner of Armitage.



Roger Keverne, Director of Spink & Son.



Bordeaux Supérieur

Michael Broadbent, Master of Wine and Head of Christie's Wine Department

Of all the wine districts in the world, Bordeaux stands supreme: it is the biggest producer of fine wines; the wines are dependable yet are capable of infinite variations on a theme. They range from good, clean, refreshing and quaffable to the greatest, most subtle and sublime, with prices to match.

Bordeaux is certain to occupy a major place in any general book on wine and there is one, *The Wines of Bordeaux* by Edmund Penning-Rowsell, which is both the most authoritative and exhaustive. I shall, therefore, avoid the generalities – what isn't said can be read – and concentrate on putting Bordeaux as a market into perspective.

Over 3,500 individually named 'châteaux' are listed in *Cocks et Feret*, the professional's reference book. Few are châteaux in the stately-home-on-the-Loire sense. Château Margaux, recently renovated, is perhaps the grandest; Beychevelle, in a peculiarly French style called *chartreuse* – a one storey pavilion – is architecturally delicate and beautiful, as is its wine. There are quite a few spectacular châteaux, and an occasional gem, in the Bordeaux area, but most so-called châteaux are merely moderate-sized houses or farms each with its own vineyard and outhouses containing the presses, vats and cask-maturing cellars.

The vast output of these thousands of châteaux goes, one way or another, into the Bordeaux market, some to be blended by the bigger *négociants* and marketed as generic St. Emilion or Graves, many to be sold under individual château names. The latter may be myriad and widespread but it is more realistic to view them as a pyramid, only the peak of which is of interest to the connoisseur or of potential value to the investor. To be brutal, only those few châteaux producing wine of the most consistently high quality and with a well-established

name are worthy of a place in a portfolio. Of the 60-odd 'classed growths' of the Médoc perhaps fifteen should be included, and of the other major districts: Graves, Saint-Emilion or Pomerol rather less. With the exception of Château d'Yquem, and perhaps the small production of Haut-Brion blanc, white wines do not feature at all.

Based on my experience as a wine merchant and, for the past sixteen years, as an auctioneer, here in very approximate order of quality/price/negotiability rating are the leading Bordeaux châteaux: Pétrus, Lafite, Mouton-Rothschild, Latour, Margaux, Haut-Brion, Cheval-Blanc, La Mission Haut-Brion, Palmer, Ducru-Beaucaillou, Léoville-Las-Cases, Ausone, Trotanoy, Figeac, Lynch-Bages, Gruaud-Larose, Montrose, Cos d'Estournel, Talbot, Calon-Ségur, Giscours, La Lagune, Léoville-Barton, Léoville-Poyferré, Pichon Longueville Lalande, Grand-Puy-Lacoste, Pape Clément.

The French call wine suitable for keeping and development in bottle *vin de garde*. The English refer to 'laying down' wines. Either way, the essential qualification is the quality of vintage. It is a waste of time laying down a wine even from a great château like Lafite in a poor vintage. 1968

Lafite was an indifferent wine, thin, meagre, not unpleasant as a light luncheon wine in its youth, but incapable, because of its lack of all the component parts that go to make up a fine well balanced wine, of improvement: more like a weakly child, a permanent invalid. No criticism of the winemaker. It just happened that the weather during the 1968 growing and harvesting season was disastrous. No sun, unripe grapes, low sugar content, insufficient alcohol, high acidity, no 'fruit' – in short a poor wine.

So, for balance, for quality, for keeping qualities and potential improvement as a wine matures, one must stick to really good vintages. These, working backwards are 1978, 1975, 1970 and 1966. Moderately good vintages, the best wines of which will improve are 1976 and 1971. Going further back, the best vintages, now already mature, are 1964, 1962, the supreme 1961 which has years of life left, 1959, 1953 – elegant and fully mature, 1952 a bit hard and ungracious. Then come the magnificent post-war trio 1949, 1947 and 1945, many of the latter still firm and holding well.

If Bordeaux was *only* great châteaux and good vintages, it really would be rather boring or at any rate limiting. Happily, for

(Above)

Chateau Ducru-Beaucaillou, 2me cru classé, Saint-Julien, one of the finest wine châteaux in the Médoc.

those who want to drink at a reasonable price, all the other vintages and the thousands of other non-first-growth châteaux provide a happy hunting ground. My tip for modest claret drinkers is to look out for the better 1977s, the moderately-priced 1976s, the best of the 1974s, 1973s and 1972s (now a most unfashionable vintage and consequently under-priced). Snap up a few of the lighter 1969s and better 1967s. Choose the less fashionable châteaux and bourgeois growths. I am not saying they are all good or even good value, but you can have enormous fun experimenting.

To be practical I recommend shopping around. Compare lists, ask advice. Buy a mixed case or half case. See which you like best and if a wine seems particularly attractive for the price, go nap: get hold of a few dozen before others discover it. The foregoing advice applies to *any* wine, even – perhaps even more so – litre bottled plonk. But somehow claret, the real thing, is infinitely more satisfying – and, taken in moderation, won't give you a headache!





1: The hall, with the Somers collection of militaria, mostly Milanese. Beneath the alterations of G. G. Scott and George Fox, the original Smirke design is lost.

2: The staircase displays frescoes by G. F. Watts lent to Eastnor by the Ministry of Works, prime among them *Time and Oblivion*: Watts was a lifelong friend of the 3rd Earl Somers.

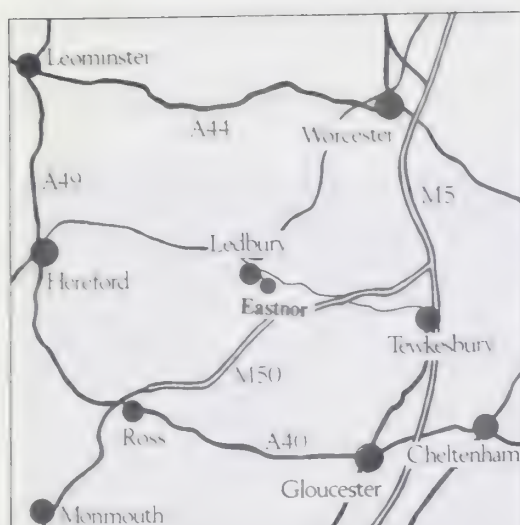
Godfrey Barker

EASTNOR CASTLE

An extraordinary Norman folly on the monumental scale in the Welsh Marches

Distantly seen through hanging woods, perched high between the Malvern Hills and the Herefordshire Beacons, Eastnor Castle retains the ability to astonish. Its corbelled turrets soar above the four corners of the central keep: long battlements bestride the lake: acres of creeper shroud its terraces. As one approaches, it vanishes from view. From the park gates one enters on a steep hill drive, which climbs and circles between giant redwoods into a deepening forest darkness; until, in a final heave and convulsion of the road, the visitor is thrown onto a mock drawbridge and beneath a monumental arch to find himself





Eastnor Castle is situated on the Hereford to Tewkesbury road, the A438, two miles east of Ledbury and five miles from the M50 exit 2.
Opening hours: Bank holiday Mondays; Sundays 17 May – 27 September; Wednesdays and Thursdays in July and August, 2.15–6.
Telephone: STD 0531 2304
Hotels in the area:
Abbey Hotel, Abbey Road, Great Malvern. Hope End Country House Hotel, Hope End, nr Wellington Heath, Ledbury. The Malvern Hills Hotel, British Camp, Wynd's Point, Malvern.

3: The garden front with the Malvern Hills behind. The creeper wreathing walls and bastions turns deep scarlet with autumn.

4: The drawing room – remodelled by Pugin in the 1840s with vaulting, fireplace, table, sideboard and chairs to his design; the chandelier is copied from one in Nuremberg.

5: The library, Eastnor's most successful room, altered by Fox in the 1860s to Renaissance-style to house the 3rd Earl's Italian purchases; present disposition of furniture is by John Hardy of the V & A.

dwarfed by an over-powering baronial façade.

The trick is a late Victorian one. It was the 3rd Earl Somers, a keen botanist, who lined the drive with trees and gardens for every season; and the sudden emergence from sylvan gloom to confront this overpowering romantic grandeur is a drama of high order. It was this Lord Somers, too, who camouflaged the house and towers with a thick carpet of vine which in autumn changes from green to the richest scarlet. The result is to give the Norman revival castle of 1811, buried beneath, the air of an enchanted palace in *The Sleeping Beauty* or in Grimm's fairy tales.

It is not what its architect intended. Eastnor's creation for the 2nd Lord Somers by the youthful Robert Smirke had little to do with literary or aesthetic romanticism. Neither Burke's identification of solidity and 'massiness' with the sublime, nor the urgings of Reynolds' *Thirteenth Discourse* to render new architecture 'something of scenery' appear to have entered Lord Somers' mind when he commissioned this massive act of ostentation in deserted countryside.

Eastnor was rather a lavish act of self-esteem. It instils awe as probably the most megalomaniac country house commanded by a junior peer in all England. Most cathedrals could be fitted within its rectangular area; yet it was conceived as a domestic family residence rather than a stately home. Gothic had first appealed to architects as a lightening of the pomposities of Burlingtonian classicism, but the Norman footnote to the Gothic revival found its appeal, in several instances, in its sheer weight and emphasis as an architectural statement. Eastnor is certainly that. Between 1800 and 1820 over 25 important country seats are recorded by Eastlake as having been crenellated, castellated or gothicised, or designed *ex novo* on the gigantic scale, complete with keeps, pilastered buttresses and two-light windows. In this cult of the colossal, Eastnor is a paradigm and a point of departure.

Unlike most others, Eastnor was no mere cosmetic medievalising. Its proportions, surprisingly broad in relation to height, are far from pleasing to the classical gaze; its exterior

offers convincing duplication of Norman detail; and though within it might be thought by one contemporary to combine 'the grandeur of early time united with convenience of domestic arrangement and adorned with all the elegance of modern refinement' (J. P. Neale, 1819), its draughty arrangement around a central hall lends it a quite unclassical military discomfort. Critics differ over whether early 19th-century Gothic can be called scholarly, or 'instantly, naively medieval', as Dr. Crook damns Eastnor among others. Yet Smirke, who already had behind him the gothicised Offley Place, Hertfordshire and the castellations of Lowther and Wilton when he came to Eastnor, sent drawings to his clerk of works which are meticulous in their observation and precision; and if no theorist, he was not short of local example to copy. The border country of Wales and Scotland was more thickly populated with Norman castles than any other area of England: between 1066 and 1071, indeed, more border keeps were erected in Herefordshire than anywhere else.

Kenneth Clark has argued that the hearts of the Norman-Romanesque revival architects were not in it, that they regarded 'classicism as the only possible style of architecture: yet their patrons were so drunk with romanticism that... everyone of those architects was compelled to employ a style which he disliked and despised and of which he was completely ignorant'. This may, in general, be true: but was Smirke completely out of sympathy with his master? Eastnor has a sincerity of intention and a detail of execution which seems to except it from the rule.

Interestingly, Smirke's rooms were subjected to a more rigorous medievalising as the 19th century passed, with Pugin seizing the logic of the decorated lower storey to transform the lakeside drawing room into a vaulted side-chapel to a German cathedral, and G. G. Scott devising a plan to support a panelled roof to the hall on pierced pitch-pine trusses fitted between Norman clerestory windows. This latter project was interrupted by the death of the 2nd Lord Somers, and with the issue of a licence by his successor to abandon tiresome fidelity to the Norman vocabulary, the decorator George Fox finished the hall with Moorish-Gothic frescoes from Toulouse Cathedral, with Ionic marble pillars to widen doorways, and with heavily mounted north Italian furniture. The splendid anachronism of the Milanese three-quarter armour, with a central equestrian figure wearing Visconti tourney armour of 1640, was added later; photographs of 1905 show the hall furnished in the manner of Mentmore. Fox then indulged the 3rd Earl's Italianate leanings with a Renaissance library replacing Smirke's Gothic original, a small library with panelling from the Accademia at Siena, and a group of small bedrooms in palazzo-style. It was a taste for the quattrocento nourished and tutored by the painter G. F. Watts, a lifelong family friend; but by the mid-century the north Italian had







6

6: The Hon. Mrs. Benjamin Hervey-Bathurst, last descendant of the 6th Lord Somers, who inherited Eastnor in 1944 and who has devoted her life to the property. The portrait by de Laszlo is of her father.

7: The heir to Eastnor, James Hervey-Bathurst, with his brother George and the Foden steam tractor, part of James's collection of steam vehicles.



7

also become an accepted new manner of interior stateliness, and Fox's library outdid all other rooms in splendour. By 1870 Eastnor had become a playground for the Battle of the Styles, and the only room which now preserves the feelings of the Smirke original is the dining room, despite the obliteration of Gothic arcades at each end and the lights over both entrances.

The monumental scale of Eastnor suggests a monumental impracticality for everyday living, and although photographic evidence suggests that the 19th-century descendants of Lord Somers did occupy what are now the public rooms on a domestic basis, the present owners, Major and the Hon. Mrs. Benjamin Hervey-Bathurst and their family, have now retreated to the more intimate and livable rooms in the west wing formerly given to the servants. Yet if ludicrous grandeur must be held against it as a residence, Eastnor has proved less daunting to run than might be expected. Mrs Hervey-Bathurst, the sole survivor of the 6th Baron, concedes moments of feeling that she exists merely to keep Eastnor in being, but her son James denies that the castle rules the family's life and says, in vindication of contemporary tributes to Smirke's efficiency, that 'it has given much pleasure and on the whole it's proved a well-made house'. In dead of winter the temperature in unheated corridors can sink to 37 degrees, but it is a dry building, even when the limestone facings of the castle are heavy with snow which fails to slide off mouldings and over crenellations which become sodden with water when the snow thaws. Some stonework is presently proving faulty, but the sole disaster of the last ten years – the collapse of wall and corbels on three corner towers in a high wind – is explained by the non-completion of an ingenious plan of Smirke's to bind them to interior ten-sided turrets (never built).

Eastnor now runs on a fraction of the staff which managed it in Victorian times and its domestic offices are no longer replete with dutiful servants. It is, like many of Britain's great houses in the 1980s, kept alive by the vigilance of its owners and their unbelievably variegated skills: the Major and his wife are adept at solving problems from bird-dirt removal to road laying, and the profitable estate also flourishes under their alert tutelage. Their elder son, James, is resolved to keep the castle upon inheritance, and has, indeed, achieved a splendid detachment of view both of the house and of his magniloquent ancestor, the 2nd Lord Somers, 'who clearly saw himself as a medieval baron in that astonishing portrait by John Harrison of 1816'; he expresses open affection for 'the folly of it all'. If, in its wild border majesty, it seems natural that one day Eastnor should sink into follydom and then to magnificent ruin, it should be recorded that in its life its devoted owners loved and cared for it well.

Photographs: 1–6 Jeremy Whitaker, 7 Rosalind Wade

ORANGES AND ORANGERIES

The passion for cultivating citrus fruits in a cold climate led to the development of the orangery; a structure which received a variety of decorative interpretations and became an essential feature of many gardens in Great Britain.

The citrus tree has been highly prized for as long as its fruits have been an article of diet. The lush, evergreen leaves, the fragrance and beauty of the flowers and the miraculous flowering and fruiting of the tree at a season when other trees are dormant are obvious reasons.

All citrus plants are believed to have originated in southeast Asia or China. They were brought westwards by conquerors, travellers and traders. The first citrus plant to reach the western world was the citron (*cédrot*). The citron resembles the lemon in appearance but is sweeter, less juicy and has a very thick rind. It was cultivated by the Hebrews from about 500 BC; they are believed to have imported it into the Holy Land from Babylon after their Babylonian exile. The citron is one of the symbolic five fruits used in the Jewish harvest festival ritual of Tabernacles. There is a talmudic legend that the citron was the fruit Eve offered Adam in the Garden of Eden. Indeed the word for 'citrus' in modern Hebrew – *hadar* – is used in Leviticus XXIII:40 to describe 'the fruit of a goodly tree' which grew in the Garden of Eden, the so-called Tree of Knowledge.

1: Typical 18th century orangery at Hanbury Hall, Droitwich, Worcs. This was built in 1735 and still contains citrus trees. Courtesy of the National Trust. Photograph: Angelo Hornak.

2: The orangery at Peckover House, Wisbech, Cambs. Three of the orange trees are reputed to be 300 years old and came from nearby Hagbeach Hall 100 years ago. Courtesy of the National Trust. Photograph: John Bethell.

3: The orangery at Burghley House, Stamford, Lincs, built by Capability Brown in the mid-18th century to replace the Orange Court. Courtesy of the Marquess of Exeter and the Burghley House Preservation Trust.



1



2



3



The Greeks and Romans may have known of the existence of citrus fruits but they certainly did not eat them. Virgil mentions a tree whose fruit is an excellent antidote against poison. From the description he seems to be referring to a lemon or a citron tree. Theophrastus refers to citrons or lemons as 'Median Apples'; citrus fruit was almost certainly introduced into the Roman empire by the Medes and Persians.

The bitter orange (*bigarade*) was first brought to Europe from the East by the Arabs. The Moors cultivated it in Spain; hence its English name 'Seville orange'. The sweet, or China orange was not westernised until the 16th century. Portuguese navigators such as Juan de Castro brought it back from China in about 1520. The sweet orange is therefore known as a 'Portugal' in several languages, including Greek, Arabic and various dialects of French and Italian. While the bitter orange was known in England in the middle ages, having been brought back by the crusaders, the sweet orange was not introduced until 1530.

While citrus plants flourished in the mild winters and hot summers of southern Europe, they could never grow outdoors all year round in the north. Citrus trees are hardy, and will grow on any soil, and all except the lime tree need minimum watering – but they can not stand frost or hail.

The passion for cultivating these exotic plants began as soon as they were brought to Europe. By the early 16th century, orange and lemon trees were being overwintered in wooden sheds in northern Italy. In Holland, similar sheds, windowless and heated with charcoal braziers, were used; a plant shelter of this type was built in 1599 in the Leyden Botanical Gardens. Cellars were also used for overwintering orange and lemon trees but these were not particularly successful.

In England orangeries came into fashion as early as the 16th century, and continued well

into the 19th century. Many of the great architects of the 18th century were commissioned to design orangeries. It was not until the 19th century that the importance of light for plants was realised, and it was the Regency architect Humphrey Repton who first included top-lighting in conservatories and glass-houses. He also incorporated the orangery, or winter garden, with the house rather than in a separate building.

The first permanent structure to house citrus fruits was built in England. It was the Orange Court built by Queen Elizabeth I's Lord Chamberlain, Lord Burghley, at his home near Stamford, in 1561. The noble lord sought to impress his fellow courtiers and his sovereign with orange, lemon and myrtle trees acquired at vast expense from France. The plants were only to be overwintered in the orangery; in spring, they were removed in the tubs in which they were planted, to the garden. The original orangery at Burghley House was replaced 200 years later by a very fine building designed by Capability Brown.

The early orangeries had windows which were large by the standards of the period but still too small to admit sufficient light for the plants. The first greenhouse-type orangery was constructed by the French engineer and landscape gardener, Solomon de Caus, for his master, Friedrich V, Elector Palatine of Heidelberg. Writing in 1620, de Caus states that at first the structure was made of wood and was entirely dismantled in the spring, but he advised the king to replace the wooden roof with one of stone, so that in order to expose the plants to the air in summer only the windows need be removed.

The rarity in Europe of citrus plants at this time meant that only the highest in the land could afford to buy the trees. An idea of their cost can be gauged from the valuation made in 1649 of Queen Henrietta Maria's orangery at Wimbledon. While the building was only valued at £66. 13s. 4d, the 42 orange trees it contained were estimated to be worth £420!

The greatest obstacle to growing citrus plants was the problem of heating. Queen Henrietta Maria's orangery was lined with mattresses and reeds for insulation; while this is an excellent method of heat preservation, it would create a haven for all manner of insect pests. It was soon discovered that charcoal stoves and braziers were no solution as their noxious fumes damaged the plants. Sir Hugh Plat, writing in *The Garden of Eden* in 1660, suggested several original and practical methods of warming a 'glasshouse'. He states that a Mr. Jacob, a glass manufacturer (probably the same Mr. Jacob who was making the first blue glass in Bristol) warmed his 'glasshouse' by means of a fire in an adjoining room. Plat suggests building hothouses at the back of the kitchen range, or heating the room with the steam from a cauldron of boiling stew! These ideas were unlikely to catch on among wealthy noblemen, who would not fancy promenading in an orangery which of necessity

had to be situated cheek-by-jowl with the servants' quarters. However, the orangery at Ham House near Richmond, built at the end of the 17th century, used the heat from a laundry housed in the same building to warm the plants.

The free-standing closed stove with a flue leading out of the building was invented in 1670 and proved a boon to gardeners. Sir John Evelyn, visiting the Chelsea Physic Garden in 1680, noted that underfloor heating was provided by stove. Sir John had seen underfloor heating on the continent, and in 1664, in his *Kalendarium Hortense* he published his underfloor heating plan by which hot air was blown through conduits or pipes of fireclay, the heat generated being considered too great to be supported by iron pipes. Sir John's heating method, with certain minor Victorian improvements, is still used today in many orangeries.

By the 18th century, the prices of citrus trees had fallen and the ease of growing them was greater thanks to technological advances in glazing, heating and green house construction and design. This was the period when many of the great orangeries of Britain were constructed; most of them survive to this day, and are still stocked with oranges and lemons of edible quality.

The introduction of the citrus tree into Europe was the beginning of a revolution in horticulture which led to the commercial cultivation on a grand scale of all types of exotic plants. The scope provided for experimentation with exotic cash crops was exploited to the full by British horticulturists and led to the rubber plantations of Malaya and the tea plantations of India. It can thus be said that the advent of the orange led eventually to the prosperity of the British Empire.

4: Kensington Palace orangery, Kensington Gardens, London. This was added to the north side of the Palace in 1704-5, and is ascribed to Wren's assistant, Nicholas Hawksmoor. Photograph: A. F. Kersting.

5: The orangery at Warwick Castle, erected c. 1780. The building is of an unusual design and was the work of a local architect, William Eborall. Photograph: A. F. Kersting.

6: The magnificent orangery in Margam Park, Swansea was built for Thomas Mansel Talbot in 1790. The largest in Britain, it originally contained Talbot's collection of sculpture and antiques as well as citrus trees. Courtesy of West Glamorgan County Council.





The house stands in Beverly Hills, largely hidden from view by trees. The steep, winding drive climbs past the swimming pool, overlooking the lawn with its cluster of lemon and lime trees, and then the house comes into view. Long and low, a classic example of the Spanish colonial style, it was built in 1924 and is still unchanged. As such it is a reflection of the early period of colonisation of the Beverly Hills, when the first generation of successful movie stars, directors and tycoons moved out of the city into what was then wild and undeveloped countryside. Over the years other houses have been built all around as the city has spread steadily outwards and so the original feeling of isolation, the pioneer spirit, has inevitably been lost. Despite this, the house still retains its privacy, screened from later development by banks of trees and shrubbery; and it still enjoys a remarkable view over Los Angeles.

White roughcast walls, a curiously random range of red pantiled roofs, balconies with decorative ironwork, and a pilastered porch lit by lamps in the form of nocturnal creatures determine the style, but nothing outside really gives any hint of the surprises that lie in store within. First, the plan of the house is unexpected. It is built like a wheel, revolving round the central hub formed by the circular entrance hall with its curving staircase and flowing iron bannister rail. On the upper floor, suites of rooms radiate outwards from the gallery, each made up of dressing room, bathroom and bedroom, the latter complete with balcony. Each bedroom has a different view of the city, some framed with wisteria, some at night a spectacle of colour and light. Downstairs the library, dining room and breakfast room follow the same pattern, but changes in scale and level increase the interest. Away from the hall in the other direction lie the kitchen and service areas. A short flight of stairs leads down to the vast arched living room, where the curve of the ceiling is echoed by the semicircular windows. Another longer staircase continues downwards the circle of the hall, leading to a games room with a magnificent carved stone fireplace in extravagant Spanish Renaissance style. French windows open to the swimming pool and the garden. Throughout, the house has retained its original decorative scheme. The Spanish influence is apparent everywhere, in the tiled and ornamental wooden floors, in the exposed beams, often painted and carved in rich colonial styles, and in the elaborate metalwork. The stair rail and the linked gallery rail are the prime examples. However, the Spanish elements are blended with a different and more exuberant taste, the colourful American style of the 1920s. The domed ceiling over the hall is formed by a glowing stained glass window, while throughout the house there are areas of decorative tiling. The many bathrooms are covered with Italian tiles, each in a different colour scheme – mottled green, raspberry, ochre, pale blue and black – and each with matching bathroom



Paul Atterbury

VICTORIAN ATTITUDES IN HOLLYWOOD

A passion for the exuberant English pottery of the Victorian period and a house that still carries the exotic flavour of Hollywood of the 1920s have been blended together to form an unexpected but exciting visual treat

1 & 2: The main living room opens directly from the circular hall, approached via an arched doorway and a short flight of stairs. This room, whose curved window echoes the shape of the vaulted ceiling, displays fully the distinctive style of the collection. Glass by Tiffany and Lalique, and Edwardian and Art Deco sculptures contrast with stoneware and flambé wares by Doulton, Royal Lancastrian lustres and grotesques modelled by the Martin Brothers.

3: The style and period of the house, a fine Spanish colonial building dating from 1924, are immediately apparent from the circular entrance hall. An elaborate iron balustrade links the stairs with the balcony, lit from above by the stained glass window. The painted wooden ceiling is typical of the Spanish influence in the house. A huge Doulton Faience vase, painted by Florence Lewis and a Doulton stoneware jardinière reveal the nature of the collection in the house.



4: The problems of living with an ever-growing collection are exposed clearly in this view of the larder. The guest seeking something to eat for breakfast will find no food, but will instead be sustained by the discovery of shelves loaded with every variety of pottery made by Royal Doulton, and the creations of other English art potters. The ornamental stonewares made at Lambeth which reflect all the extravagant features of late Victorian taste form the core of the collection.

5: One of the main bedrooms is enlivened by one of the most important pieces in the collection, George Tinworth's monumental History of England vase. Made in the Lambeth Studio, and displayed at the World's Columbian Exposition in Chicago in 1893, the stoneware vase is enriched with sculptural friezes of English monarchs and incidents from English history, modelled in Tinworth's idiosyncratic style. On the chest of drawers are other Tinworth models, a Doulton clockcase and some Martin grotesques.

6: The collection has grown at great speed and in an organic form, and so it is wide-ranging in its interest. At the same time, its wide scope has still allowed for the pursuit of special enthusiasms, and the formation of collections within the collection. One of these has concentrated on the work of Mark Marshall, a leading designer and sculptor at the Lambeth Studio at the end of the 19th century, and one of the first British exponents of the Art Nouveau style. An English Art Nouveau cabinet provides a suitable setting for Marshall's work.

7: The house has many bathrooms, all still decorated in the colourful Art Deco styles of the 1920s. Stained glass and Italian tiling are matched by wall plaques and decorative sculpture of the period, as well as some of the larger Doulton stoneware vases.

8: The dining room reflects the Spanish colonial style, both in its structure, and in the period furniture that has been assembled from English and American sources. The room is lit by the large window which opens on to the terrace, framing the view over Los Angeles. Minton majolica jardinières, Doulton Faience and Doulton Chang wares represent the main feature of the collection.





fittings in chunky art deco forms. The kitchen is a vast tiled palace, one wall still completely covered by the many carved mahogany doors of the original refrigerator.

It is an exciting house, a fitting reflection of the most vibrant, colourful and outrageous period of Los Angeles' history. The greatest surprise is still in store. Everywhere in the house, displayed on every available surface, filling every cabinet and overflowing into the kitchen and larder is a huge, magnificent and all encompassing collection of English art and studio pottery, the largest to be found anywhere in the world. Formed over the last fifteen years, the collection started, as so often, in a chance way with the casual purchase during a vacation in England of a small Doulton stoneware jardinière. From this simple piece there developed first a curiosity, then a fascination and finally a passion for the colourful, eccentric and heavily ornate wares produced at the Doulton Lambeth Art Pottery Studio during the last decades of the Victorian period. Year by year the collection has grown and so there is now a profusion of distinctive pieces by the great Doulton artists, Hannah and Florence Barlow, their brother Arthur, Frank Butler, John Broad, Elise Simmance, Mark Marshall and George Tinworth. Collections of wares by particular artists have been joined by representative pieces by all major, and most minor Doulton artists. The initial interest in stoneware lead naturally to an enthusiasm for the other Lambeth products,

the richly painted Faience, the complex marbled Marqueterie Ware, the matt finished and rather mechanical Silicon, and the rare Crown Lambeth, Carrara and Velluma wares. Lately, the owners have tended to concentrate on Mark Marshall and George Tinworth, the most original of the many Lambeth artists, and have assembled collections of unrivalled quality, scope and interest. In many ways, the house has become a shrine to the bizarre and exuberant imagination of late Victorian ceramic modellers and sculptors.

The passion for the Doulton Lambeth Art Wares has spread naturally into other, related fields. Of these, the greatest is the extraordinary stoneware sculpture made by the four Martin Brothers at their potteries in Fulham and Southall from the 1870s onwards. Over 40 Martin birds, ranging in height from a few inches to over two feet, squat menacingly or humorously around the house, kept company by an extraordinary menagerie of other grotesque and gothic beasts, set among elaborately carved and decorated vases. The core of the collection is essentially late Victorian, reflecting the confused, complex and eternally varied styles of that period. However, as the confidence and knowledge of the owners has grown, so have their interests developed in new directions. The style of the collection has moved backwards to incorporate the colourful extravagance of Victorian majolica, and forwards to the more delicate painted porcelains of Art Nouveau, the smart

and stylish wares of Art Deco and, ultimately to the other English art and studio potters working during this exciting period. William de Morgan, Della Robbia, Ruskin, Bernard Moore, William Moorcroft and Pilkington's Royal Lancastrian pottery are now all represented by important and ever-increasing collections. Particularly interesting is the group of flambé and other experimental high temperature wares, pieces whose exotic and uncontrolled glaze effects pushed forward the limits of ceramic technology during the early years of this century. The most remarkable among these are the Sung and Chang ranges made by Royal Doulton, whose flowing glazes and startling colours represent the most exciting and original studio pottery of the 1920s and 1930s. The most impressive feature of the collection is the scale, both in conception and in the way it has actually been assembled. This is reflected by a number of spectacularly large pieces; most collectors would have been daunted by the problems of transport and display but here in California there is both space and light, and a tolerance of eccentricity that has made these essentially Victorian creations seem quite at home. A Minton majolica blackamoor figure towers over the kitchen, a vast Doulton Faience vase by Florence Lewis dwarfs the hall, while upstairs George Tinsworth's dramatic History of England vase presides over one of the bedrooms.

The development and growth of the

KEEN OBSERVERS SPOTTED THE FIRST PAIR BACK IN 1845.



collection is continuous. Regular buying visits to London, New York and elsewhere push it ever forward, sometimes in predictable directions, sometimes unexpectedly into new areas. Recently, impressive examples of contemporary English studio pottery have begun to make their appearance and pieces by Hans Coper, Lucie Rie, Robin Welch and Liz Fritsch stand among the Martin birds. At the same time, the habit of collecting has become steadily more refined. Pieces bought today are considered first in the context of the whole collection. Each has to have something to add, in terms of quality or historical importance. The habit of collecting for its own sake, while still exciting, is now kept firmly under control. As a result, the stature of the collection becomes steadily more apparent. The works of certain artists, for example Mark Marshall, George Tinworth and Hannah Barlow, have been brought together with attention to both quality and quantity in such a way that it is now possible to study them in great depth. At first by chance, and now by design, the collection has acquired great historical importance, and has become a source of information about Victorian attitudes to art and design.

In many ways, the collection has become an accurate reflection of Victorian tastes and attitudes as a whole. On one level, it has reached extraordinary depths of specialisation, and on another it develops with dynamic freedom, as the tastes and the interests of the owners move in unexpected new directions. So

direct an approach to collecting is rare today. It is also refreshing to find a collection of this style and period that has been formed without the usual academic overtones. There has been no attempt to Victorianise the house, to provide an historically correct environment, or to support the ceramics with contemporary material from other areas. There are also a 1950s juke-box, a collection of 1920s wall masks, Doulton bathing beauty figurines, various Art Deco dinner and tea services, advertising ashtrays and travellers' samples which all exist quite happily beside Victorian and Edwardian masterpieces and works of art of unquestioned international importance. Obvious pleasure, entertainment and the willingness to surrender to and support an unexpected passion have combined to humanise what could have become an overpowering mass.

For the same reason, the collection lives in surprising harmony with the house. There is no natural period overlap, and so the pieces simply exist in an enjoyable profusion, displayed sometimes in an apparently unplanned and often riotous fashion that breaks all the rules, and sometimes grouped with great care according to artist, period or style. English art pottery and a Hollywood house seem an unlikely, or even an impossible combination, and yet it all works well because the dominant feeling is one of pleasure – pleasure in collecting, and the even greater pleasure in being able to allow an overpowering passion complete freedom.



9: The kitchen is dominated by a huge Minton majolica blackamoor figure, which stands in front of the original wooden-doored refrigerator – now used for storing parts of the collection.

10: (See next page)

One of the most extraordinary aspects of the collection is the enthusiasm for the bizarre creations of the Martin Brothers, the most remarkable of the Victorian studio potters. Over 40 birds and a great variety of other

and-painted fine bone china figures from Royal Crown Derby have never exactly been commonplace.

In fact, until recently, they were very rare birds but these two will ensure that a very old and tradition is continued.

They're modelled on a brace of the very figures ever created in the illustrious of the great sculptor John Whittaker, first emerged from the ancestral nest at around the year 1845.

You can see examples of these early masterpieces in the Royal Crown Derby Museum, all other survivors having found their way into private collections.

Similarly, you can now also find 'Peacock Flowers' in selected specialist shops.

BIRDS OF A FEATHER.

The birds you see here share all the outstanding qualities of that very first pair from which they're descended. They're exquisitely modelled from the crown of their heads to the tip of their last tail feather.

As befits such aristocratic fowl, they're magnificently embellished with 22 carat gold.

Painstaking care goes into their decoration, no two being exactly the same.

Each artist gives a subtly different interpretation to the painting and gilding, from the splendid plumage to each petal on the flower encrusted base.

Then to make sure each figure is recognised as a unique original in the future, the base is signed by the artist.



'Chelsea Birds'...which take their name from the Chelsea manufactory, acquired by Royal Crown Derby in 1769.

AN INCREASINGLY REWARDING PLEASURE.

Peacocks have always been extremely valuable birds and ours are no exception, especially as so few are made.

For this very reason, and the fact that they follow the Royal Crown Derby 19th century tradition so faithfully, each proud peacock has to cost around 530 guineas.

Which is little to pay for what, after all, is certain to become a treasured heirloom in the years to come.

SEND FOR THE ENTHUSIAST'S GUIDE.

Anyone interested in Royal Crown Derby will undoubtedly be keen to know something more of our

history, in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby,' written by J. Twitchett and E. Bailey.

Would-be collectors may also like a copy of our abridged version of this excellent volume, which we'll send you free of charge on application to the address below.

Richly illustrated, it reveals much of the fascinating tradition surrounding Royal Crown Derby. It also establishes in no uncertain terms that our birds are extremely well bred.

Look for them wherever you find Royal Crown Derby tableware, in specialist china shops and selected department stores.

For a complete list of stockists, together with your free copy of 'The Story of Royal Crown Derby China' write to this address.

The Curator, Royal Crown Derby, Osmaston Road, Derby.



Royal Crown Derby

ROYAL CROWN DERBY
BONE CHINA
The Derby's world-famous
backstamp 'Royal' and the use
of the Royal Arms was
first used in 1890 by
the permission of
George III

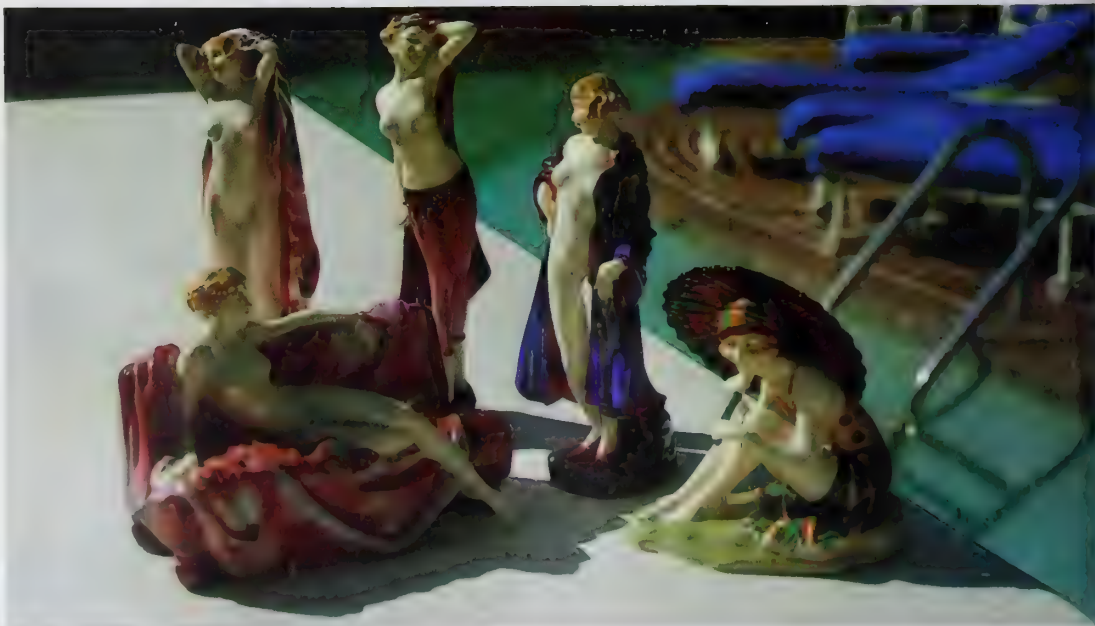


10

grotesques have now come to roost in California, an environment that curiously enough seems entirely suitable for these creatures. With their individual and often humorous expressions, these strange models represent Victorian imagination at its most adventurous, combining the contemporary fascination for the Gothic revival, primitive and exotic cultures and highly personal artistic endeavour.

11: The collection has its lighter side. During the 1920s and 1930s Royal Doulton made a series of ceramic figurines in the form of contemporary bathing beauties. Here, enjoying the sun beside a pool in California they are in their element.

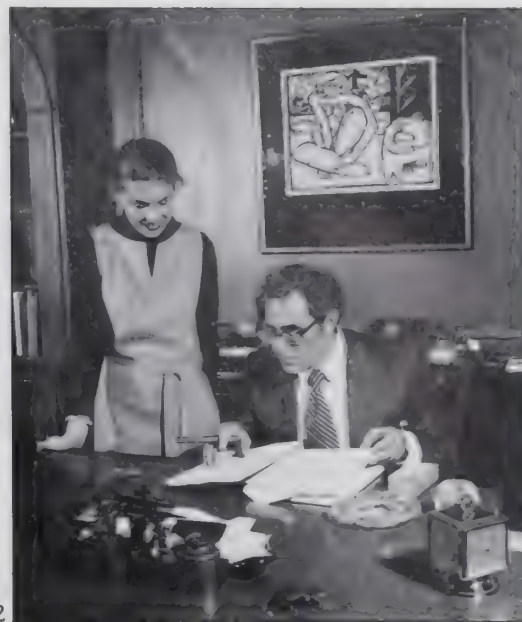
Photographs: Graham Miller



11

ROBERT RIFKIND AND GERMAN EXPRESSIONISM

A forthcoming exhibition of German Expressionist graphic art to be held in Los Angeles will be drawn from the impressive collection of one dedicated and determined individual, Robert Gore Rifkind.



2

It has been a long time since America's robber barons plundered the treasures of Europe, carrying off what they could and the public be damned. Recently, a new style has emerged: collecting with an eye towards a positive public impact. A collection; in this interpretation, should serve not only as a personal monument and a private source of pleasure, but as an educational institution, an instrument to promote further understanding of the art itself.

Robert Gore Rifkind, a Beverley Hills attorney, is an outstanding exponent of this new style. In the past decade he has accumulated about 60% of the available material in his speciality, German Expressionist prints, books and periodicals, some 6,000 prints and 3,500 volumes. Eight exhibitions have now been drawn primarily from his collection; the next 'The Human Image in German Expressionist Graphic Art from the Robert Gore Rifkind Foundation', organised by the University Art Museum, Berkeley, will be on view at the Los Angeles County Museum of Art from 22 October to 3 January 1982. Rifkind has also supported a programme of research in his collection, awarding three grants to scholars-in-residence and five research and travel grants thus far. He has also funded research towards the eventual publication of a *Jahrbuch* on German Expressionism. In 1978 the West German Government recognised his contribution to German Expressionism by awarding him the *Verdienstkreuz 1. Klasse* (Order of Merit, First Class).

Rifkind is a man of great intensity. As an undergraduate at the University of California, Los Angeles, he set records as a competitive swimmer. Then, tragically, one of his lungs collapsed. His competitive zeal is now

1: Oskar Kokoschka. *Self Portrait*, 1910, colour lithograph. Cover of the journal *Der Sturm*, begun by Herwarth Walden in 1910.

2: Rifkind in his office with Karin Breuer, Curator. The exhibition poster features a woodcut by Karl Schmidt-Rottluff, *Seated Girl*.



expressed, in part, through his efforts as a collector. 'If I had started 45 minutes later', Rifkind declares, 'I never would have had the collection. I started at least a decade, maybe a decade and a half, too late. I wasted ten years buying French prints. It became apparent to me that the only way I could do what I wanted to do was with a tremendous amount of energy and as fast as I could. Otherwise, the material was gone.'

Prints by their very nature suited Rifkind, because they exist in multiples: 'The Germans pulled their own work, just doing a few, and making adjustments. The French had professionals doing editions, sometimes huge ones, aiming at uniformity. So one can say, I want this print or that suite, and if somebody else has it, that does not mean that you cannot have it. And at an auction you can be pretty tight-fisted, because if you do not get one impression at one auction, you might get it at another'.

In a 'Collector's Note' in the catalogue to the exhibition of his collection at UCLA, in 1977, Rifkind described the first flush of his passion: 'In November 1970, O. P. Reed a Los Angeles dealer, 'the architect of my collection' purchased for me my first German Expressionist print, an early Nolde self-portrait. Thus began a six-year art odyssey which was to take us ten times to Germany and criss-crossing the United States. During these six years we ate,

3: *Erich Heckel. Standing Child, 1910, colour woodcut. This portrait of an adolescent captures the paradox of the child-woman.*

4: *Emil Nolde. Dancing, 1913, colour lithograph. Nolde, a religious mystic, imagines the abandon of a South Sea dance.*

5: *Ernst Ludwig Kirchner. The Murderer, 1914, colour lithograph. Kirchner suffered a break down and killed himself in 1938.*

6: *Vassily Kandinsky. Cup and saucer in Limoges porcelain, designed 1922, executed 1972, and signed and dated by his widow.*



3



4



5

drank, smoked, slept, debated, and fought German Expressionism; not just the art, but the poetry, the plays, the films, the politics, the economics'. Rifkind recounted those whirlwind days and night, recalling his refusal to be put off when, unannounced, he visited Ernst Barlach Haus in Hamburg; his long days of drinking and browsing with the Zurich book dealer, Hans Bolliger; his into-the-wee-hours assault on the Galerie Nierendorf in Berlin; and his ten minute visit to the Nolde Institute in Seebull which became a complete dissertation on Nolde's art by the director, Martin Urban.

Rifkind does not have an emotional response to Expressionism: 'It is not about beauty, conventionally understood; it is about psychological penetration. I like highly emotional art that comes straight off the wall'.

The rebellious, seemingly brutal spirit of the Expressionists is in sharp contrast to the moderation and orderliness demanded by Rifkind's meticulous legal speciality, securities law. He enjoys this contrast and the integration of harsh, often anguished art into his well-regulated business life. His print cabinet and library are on the floor above his law firm, whose corridors display a veritable museum show of Jugendstil and Expressionist posters. Rifkind's personal office is decorated with posters of the exhibitions which have featured his collection.

Last year Rifkind contributed an article to *Art Journal* in which he proposed a 'dream exhibition' of German Expressionism which would win the movement its rightful place in public esteem. After complaining about 'the calflike adulation bestowed upon even third-rate examples of the School of Paris', he speculates about what the fate of early modernism would have been 'if Leger, Braque, and Gris instead of Marc, Macke, and Morgner had been killed in the First World War; if Derain, not Schiele, had died in the influenza epidemic of 1918; if Lipchitz, not Lehmbruck, had killed himself in the late 1920s; if Picasso, not Kirchner, had committed suicide at the age of 58; and if in the 1930s the French government had declared all the contemporary French artists degenerate, confiscated their works from museums, disparaged them publicly, destroyed tens of thousands of their major works, and forbidden them to work from the mid-1930s until after the Second World War'.

Last winter Rifkind addressed a session of the annual convention of the College Art Association, discussing the second generation of Dresden Expressionists. Rifkind has come to feel that a movement, as such, is best suited in terms of both its major and minor artists, especially those who stay with the movement, rather than its heroic individuals, who, by definition, are originals. Though he is proud to own an extremely rare suite of prints by the best-known of the post-War Dresden artists, Otto Dix, he is not, he declares, 'willing to stop with masterpieces. I want to show the range of



an artist's work even within a given suite. And I have discovered that there was a great deal more beyond the Brücke and the Blaue Reiter groups; artists lumped in that other great group, The Independents, were absolutely mind-boggling in scope. We have collected thousands of prints that most art historians have not even heard of or are only vaguely familiar with, and with each exhibition we have mounted, from our own collection, we have insisted that a certain number of "unknown" artists be included'.

In 1978, Rifkind visited the last surviving giant of German Expressionism, Oskar Kokoschka, then 92. Accompanied by Peter Guenther, professor of art history at the University of Houston, and Dr. Jelena Hahl, curator of the Lenbachhaus in Munich, Rifkind brought along a selection of Kokoschka prints, hoping to gather first-hand anecdotes. As the interview concluded, Rifkind kissed the master. 'Liebe', said Kokoschka, 'do not forget me'. He need not have worried. Last year, just before Kokoschka's death, Rifkind combined his holdings with those of Reinhold, Count Bethusy-Huc, to mount the most comprehensive exhibition of Kokoschka graphics ever seen in the United States.

Rifkind is fond of referring to himself as 'just a poor Jewish lawyer', and he seems proud to drive a battered '69 Buick, but he lives across the street from a house that changed hands for \$14.5 million, and he is the son and grandson of wealthy men. His grandfather started a chain of drug stores, and his father, a bankruptcy lawyer, retired at 39, just as the Depression began, to devote himself to world travel.

Rifkind's father eventually served 19 years as a Federal judge. While he was at Harvard Law School, Rifkind was approached by the director of Manhattan's Jewish Museum to ask his father to support a commission of Marc Chagall, who had offered to decorate a room at the museum. 'I want to come to Los Angeles to talk to you about something important',

Rifkind told his father, 'but I do not have the plane fare'. 'Sell your car', replied his father. Rifkind did, but his father could not be interested in Chagall.

His father did collect certain examples of 'legal' art, a Queen Anne charter and engravings of Lord Chief Justices. But Rifkind traces his aesthetic inheritance to his mother, a pioneer in adult education in southern California, who includes among her regular dinner guests the noted interior designer George Victor Norton Townsend. It was Townsend who assembled Rifkind's fine collection of 18th-century 'partner's desks' - one for each of the firm's partners - and who also designed the firm's Georgian-style reception room.

On his way to visit Kokoschka, Rifkind stopped at Munich's Galleria del Levante which had recently put together an exhibition of second generation Dresden Expressionists. As usual, staying after hours, Rifkind spread dozens of prints on the floor to assess their relative qualities and then, rummaging in a closet, he came upon Christoph Voll's life-size figure in oak, *Ecce Homo*, an image that bears a terrifying resemblance to a concentration camp survivor. Rifkind dragged the piece into full view and turned to Professor Guenther for an opinion. 'It is very powerful', Guenther agreed. 'But could you live with it? It would be a very tough piece to live with.' 'The tougher the better', Rifkind replied. Thus, the Voll now stands in his 'galleria', once his home's dining room, converted to hold a forest of pedestals bearing statues by Barlach and Kollwitz and other Expressionists.

After dinner and coffee served, in modern editions of cups decorated by Kandinsky, Rifkind likes to retire to the 'galleria' and sprawl on the carpet beneath the Voll. He is in his element, at ease, bereft of the conventional supports, isolated with his art, with its unrelenting, unbeautiful intensity coming straight off the walls at him. 'The tougher the better.'

MOVIE MEMORABILIA

Old movie posters, originally produced as mere advertising material, are now accepted as a popular art form, and are avidly collected for their historic, nostalgic and artistic merits.

Ten years ago only a handful of devoted Hollywood film buffs collected movie posters. But today increasing numbers of Americans and Europeans are seeking out the brightly coloured pre-Second World War

posters for their nostalgic evocation of old films and beloved stars, and, in some cases, for their genuine artistic merit. But as more and more collectors chase the ever-dwindling supply, prices for the more desirable posters

1: Posters for many silent films are very desirable, for example the 1925 classic, *The Phantom of the Opera*.

2: An image which commemorates a famous partnership is of great interest to collectors.

3 & 4: There is always a great demand for material relating to glamorous stars like Gloria Swanson and Joan Crawford.

5: The popularity of Charlie Chaplin's films has created a competitive market for these posters.

6: A dramatic poster of the 1920s which captures the spirit of this historic film.

7: This early French poster is of especial historical interest as it is advertising the cinema itself and not a particular film.

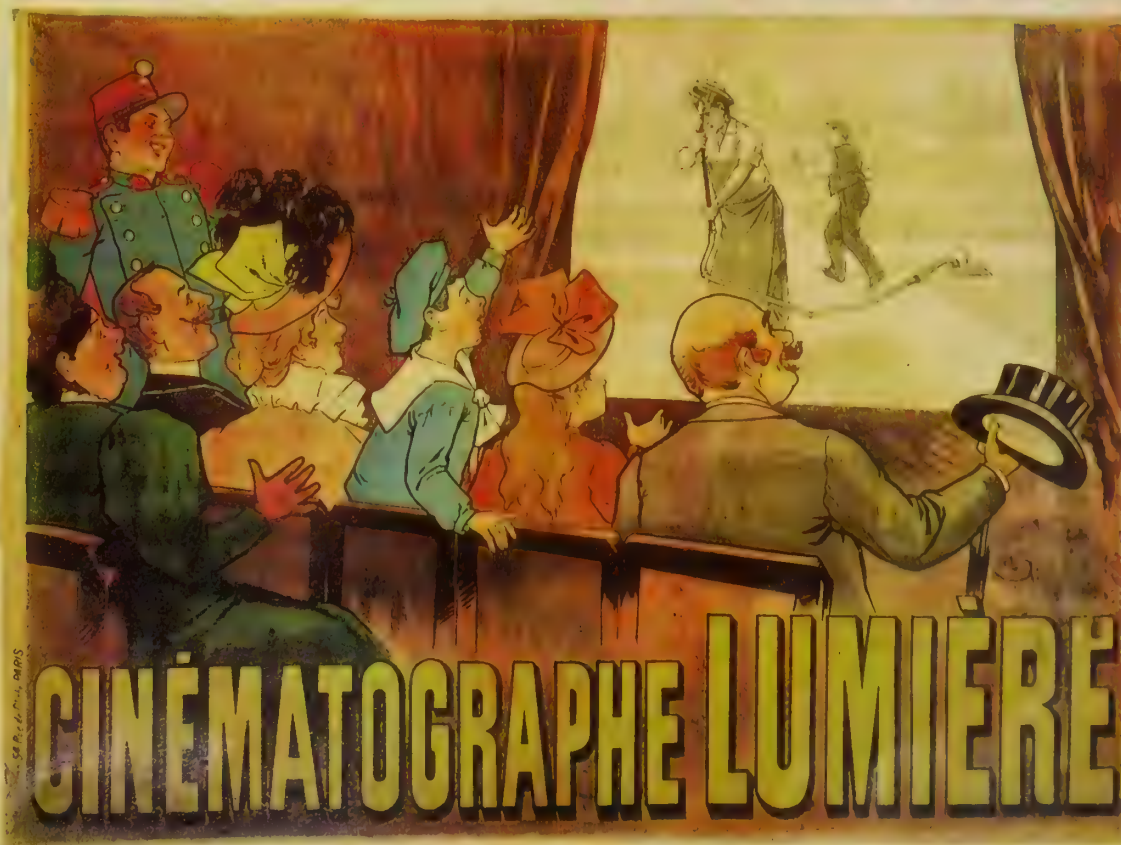
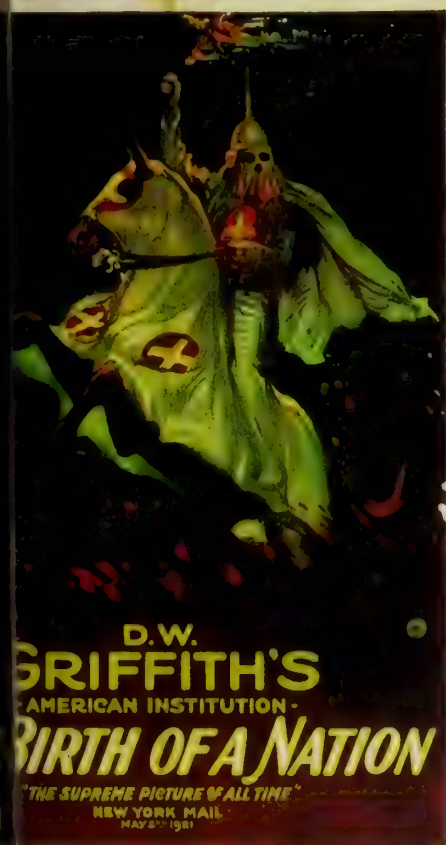


EVEREST FILMS
PRÉSENTE



are rising accordingly. Favourites like Humphrey Bogart's *Casablanca* (1942), for instance, have jumped from \$15 to \$20 in the early 1970s to over \$2,000 today, if you can find one for sale.

Movie posters originated with motion pictures in the late 1880s, and their purpose was not artistic but strictly commercial: to advertise a film and to lure the public to the theatre box-office in the days before radio or



television. The earliest posters at the turn of the century contained little more than the title, a single scene from the film reproduced in black and white, and occasionally a description of the plot. By 1915, movie posters became larger, their colours more intense, and their graphics bolder, as the films themselves grew longer and more sophisticated. The standard 27 x 41 inch poster, or 'one-sheet', included the title in a large typeface, the star's names in

an equally eye-catching type, and a beautifully printed portrait of the film's star.

During the 1920s and '30s heyday of movie advertising art, Hollywood studios used a staff artist or hired an outside artist to prepare several poster designs for each movie shortly before its release. For important films with several stars, the artists sometimes provided half a dozen versions. Then the posters were printed in large quantities, usually by stone or

aluminium plate lithography until the 1930s and by offset printing thereafter. Finished posters were shipped to the dozen poster exchanges scattered around the United States, where they were distributed to the theatres.

The theatre owners, curiously enough, did not buy the posters and other printed advertising material outright before the Second World War. Instead they rented everything from the exchanges, usually paying 50 cents for a one-



8: Only four copies of the *Metropolis* poster are recorded, and if a fifth were to appear it would fetch anything from \$10,000 to \$20,000.

sheet during the 1930s. If the theatre returned a poster in good condition, it received a 25 cent refund. These small sums mounted up for movie theatres that changed their programmes weekly or even daily, and many posters literally played 100 different houses from the big city movie palaces when the film was new, to small town theatres a year or two after its initial release, even sometimes five to ten years later.

Although theatre owners were careful with the rented advertising material, few pre-Second World War posters survive today, because they were viewed only as advertisements, not as art or as potential collectibles. Literally hundreds of thousands of silent film posters from the early 20th century were destroyed after the introduction of 'talking pictures' in 1929, because the second-run houses no longer wanted silent films or needed the posters. Thousands more one-sheets for 1930s films were donated to Second World War paper drives. Most remaining posters vanished during the 1950s when Hollywood studios started selling their films to television.

Film makers still issue posters for most films, but in much smaller quantities than 40

or 50 years ago, because they spend nearly all their promotion budgets on television, magazine or newspaper advertising. Since the 1940s, the design and reproduction of the posters, likewise, has declined from earlier years, and most theatres handle their one-sheets quite carelessly. Perhaps post-Second World War posters will be sought after in the future but for now, they have little value except, for instance, some Marlon Brando, James Dean, Marilyn Monroe, and Elvis Presley titles.

Despite the enormous losses of vintage pre-1945 posters over the years, thousands are safely preserved at the Museum of Modern Art in New York, the Library of Congress in Washington, DC, the Academy of Motion Picture Arts and Sciences in Beverly Hills, California, and the Cinémathèque Française in Paris. Others can be bought at movie memorabilia stores, antique shops, and a growing number of auction houses and galleries. Collectors, moreover, are discovering additional posters all the time. Several years ago, Marc Wanamaker, proprietor of the Bison Archive of Motion Picture History in Beverly Hills, found half a dozen rare c. 1910-1920 silent film posters taped to the walls of a second-hand store in downtown Los Angeles. Another collector located several hundred posters and lobby cards used for attic insulation at a house in Minnesota.

Knowledgeable collectors are especially apt to make good finds. Robert Cushman, Photographic Curator at the Academy of Motion Picture Arts and Sciences, purchased the poster for *At the Duke's Command* (1911) at a film memorabilia convention six years ago. This one-sheet may be the oldest surviving Mary Pickford poster, but the owners did not know that it represented a Pickford film. The poster does not list any stars' names, just the title and a scene from the movie, in which Mary Pickford does not look like herself. 'The contrast in this quickly-made one-reel movie was so high', says Cushman, an expert on Mary Pickford's early films, 'that her famed golden curls photographed an uncharacteristic dark brown. When the artist prepared the poster from a still of the film, he copied this dark shade'.

Thousands more 'lost' posters undoubtedly will be discovered in coming years as more Americans and Europeans join the rapidly growing ranks of dedicated poster collectors. 'I bought my first one-sheet, Norma Talmadge's *Ashes of Vengeance* (1923) at an antiques auction five or six years ago, because it was graphically interesting', recalls Beverly Hills attorney Stan Caidin. 'I bought several more that year for the same reason, and then I was hooked like so many other people. My speciality is the 1920s and '30s, particularly the silent films of Lon Chaney, Sr., who starred in *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). I am having more fun and satisfaction with these posters than with anything else that I have collected'.

Although most pre-Second World War posters are attractive to look at and desirable to collectors, only a handful can be called artistically and historically significant. Most dealers and collectors agree that these few hundred posters share three qualities: good design and careful printing, an important film, and the star or stars depicted in a scene which captures the spirit of the movie. Significant American posters, to name only a few, include *The Adventures of Robin Hood* (1938), *Casablanca* (1942), *Citizen Kane* (1941), *Gone with the Wind* (1939), *The Kid* (1920), *King Kong* (1933), *The Maltese Falcon* (1941), *The Phantom of the Opera* (1925), *The Thief of Baghdad* (1924), and *The Wizard of Oz* (1939).

The most sought after title, and one of the visually most powerful posters is *Metropolis* (1927), the German-made one-sheet for director Fritz Lang's epic fantasy about a futuristic city where robot-like workers toil underground to support their rich masters who live in luxury amidst hanging gardens. Schulz-Neumann's stark brown and grey Expressionistic poster captures all the horror and the force of *Metropolis* by depicting the blank face of a robot-worker in front of the soaring towers of the city. Only four copies of *Metropolis* are known to exist, and they are in the Museum of Modern Art, The Cinémathèque Française, the Cinémathèque Amsterdam and a private collection in France. Another copy, if it appeared on the market, would fetch \$10,000 to \$20,000, and some dealers predict an even higher figure, because *Metropolis* embodies more than just the three qualities of a significant poster. *Metropolis* is a must for science fiction fans as well.

Science fiction and horror buffs are always looking for classics like *Das Cabinet des Dr. Caligari* (1919), *Dracula* (1931), *Frankenstein* (1931), *The Golem* (1920), *M* (1921), even more recent films like *The Day the Earth stood still* (1953) and *Forbidden Planet* (1956). Hollywood movie fans, likewise, have their favourites, including almost any poster with Charlie Chaplin, Douglas Fairbanks, Sr., Greta Garbo, Jean Harlow and Rudolph Valentino.

The date of a poster, moreover, affects its value. 'One-sheets from the 1930s usually are more desirable than those from the 1920s, even when the artistic quality, the film title, and the stars are equal', declares Eddie Brandt, who has collected posters since 1934 and sells movie memorabilia at Eddie Brandt's Saturday Matinee shop in North Hollywood, Los Angeles. 'Most people like to buy posters for films that they have seen, and the 1930s movies appear on television and at revival theatres, whereas most silent films, with the exception of Charlie Chaplin, are rarely shown anymore. Some silent film posters, however, are quite popular outside of titles which appeal to fans of a certain star or to the science fiction cultists. These one-sheets usually depict historically important films like D. W. Griffith's *The Birth*

of a Nation (1915) or Pearl White's famed serial *The Perils of Pauline* (1914).

Perhaps the most interesting recent trend in movie poster collecting is the growing appreciation for one-sheets as works of popular art. Quite a few posters reflect different artistic trends, such as the sophisticated-looking Art Deco-inspired American designs of the 1930s or the stark Expressionistic style German posters of the 1920s. Besides the well-known *Metropolis* (1927), the most moving Expressionistic one-sheets are the unsigned poster for *M* (1921) which depicts a hand thrust into the air with a bloody 'M' on the palm, and Otto Stahl-Arpke's *Das Cabinet des Dr. Caligari* (1919) where the distorted carnival tents and men's top hats stress the film's sense of madness.

Posters by a famous artist, however, are difficult to find, because most American studios insisted that the work be done anonymously. A few artists, however, did sign their posters. John Held, who sketched stylish flappers in the 1920s, designed *Tin Hats* (1926) and *Good Times* (1930). Thomas Hart Benton prepared *Grapes of Wrath* (1939), and Norman Rockwell created Orson Welles' *The Magnificent Ambersons* (1942). With European posters, the search for leading artists is easier, because they often signed their work. Bernard Lancy prepared the posters for Marcel Carne's *Les Enfants du Paradis* (1945) and Jean Renoir's *La Grande Illusion* (1937) while Jean Mercier and Paul Colin each contributed a different poster for René Clair's *A Nous la Liberté* (1932).

As pre-1945 posters have become more and more sought after, some collectors can no longer afford to even locate certain one-sheets, and this has led to another positive development. Rather than accept the poster for a later re-issue of a specific film or switch to another title altogether, these collectors have discovered the 11 x 14 inch lobby cards, the 14 x 36 inch insert cards, and sometimes the 41 x 81 inch three-sheets or the 82 x 81 inch six-sheets that accompanied the one-sheets in the elaborate advertising displays at theatre lobbies and entrances in the 1920s and 1930s.

Prices for lobby cards, insert cards, three-sheets, and six-sheets are now rising quickly, but the one-sheet posters still remain the most desirable items, because they are large enough to be artistically interesting yet not so large that they are difficult to frame or to store. If present collecting trends continue these pre-Second World War Hollywood one-sheets, may soon become just as esteemed as another well-known form of popular American art: the Currier and Ives lithographs.

9: Otto Stahl-Arpke's Expressionist poster echoes the distorted madness of this German masterpiece.

10: *Frankenstein*, a horror film poster with equal appeal to both film fans and science fiction buffs.



POUSSIN AND THE BRITISH COLLECTORS

British collections have always been particularly rich in the works of the French painter Nicolas Poussin. The question of how these collections were created forms a background to the important Poussin exhibition, organised by the National Gallery of Scotland and to be held in Edinburgh from 16 October to 13 December 1981.

The first people to buy the paintings of Nicolas Poussin were naturally the collectors of Rome, the city where he lived for almost the whole of his working life, but they were soon followed by Frenchmen, among the first of whom was Cardinal Richelieu. Very few of Poussin's paintings left Rome for any country but France during the artist's lifetime – he died in 1665 – but curiously enough one is recorded as coming to England as early as 1639 when Lord Feilding bought a '*quadro d'amorini di monsù Poussino*' on behalf of his brother-in-law the Marquis of Hamilton. This purchase was the first manifestation of what was to become almost a mania among English collectors, because of rather over two hundred surviving original paintings by Poussin, more than 90 were at one time or another in British collections and some 47 still survive here, if we include three in the National Gallery of Ireland, more than in the public collections of France, and far more than in any other country.

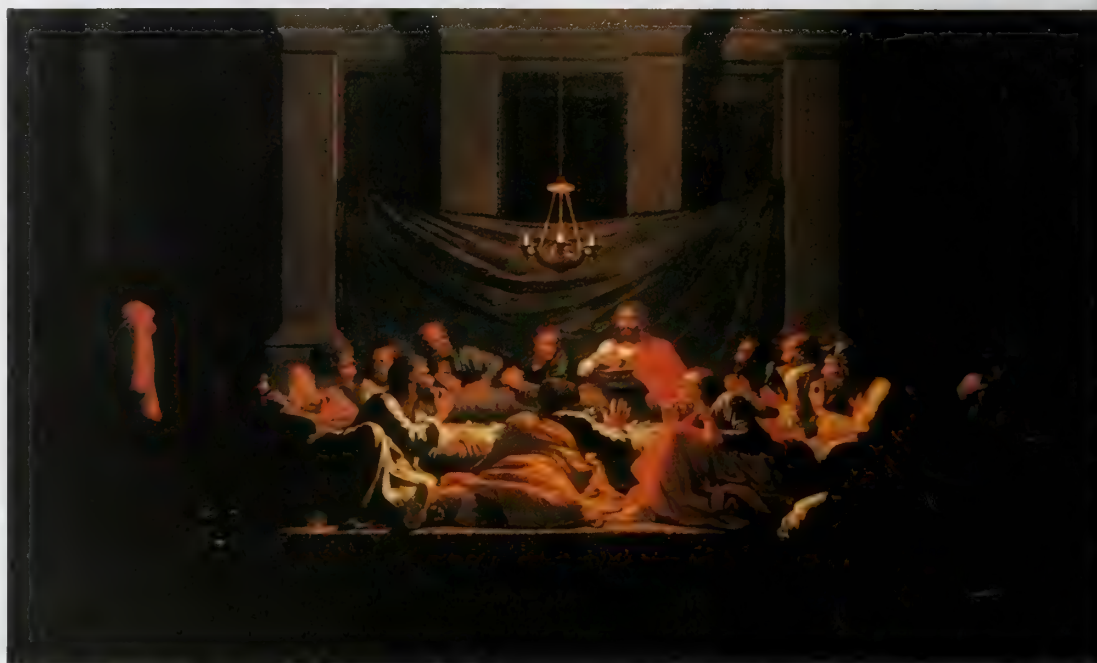
One or two other paintings by Poussin are recorded in England in the later 17th century, and a much larger number arrived during the

1: The Triumph of Neptune (sometimes called The Birth of Venus). Philadelphia Museum of Art: The George W. Elkins Collection.

2 & 3: Eucharist and Confirmation from the second series of the Sacraments. Duke of Sutherland Collection, on loan to the National Gallery of Scotland. Photographs: M.R. Dudley.

4: Cephalus and Aurora. Courtesy of the Trustees, National Gallery, London.

5: Fragment of the Adoration of the Golden Calf. Courtesy of Agneta.

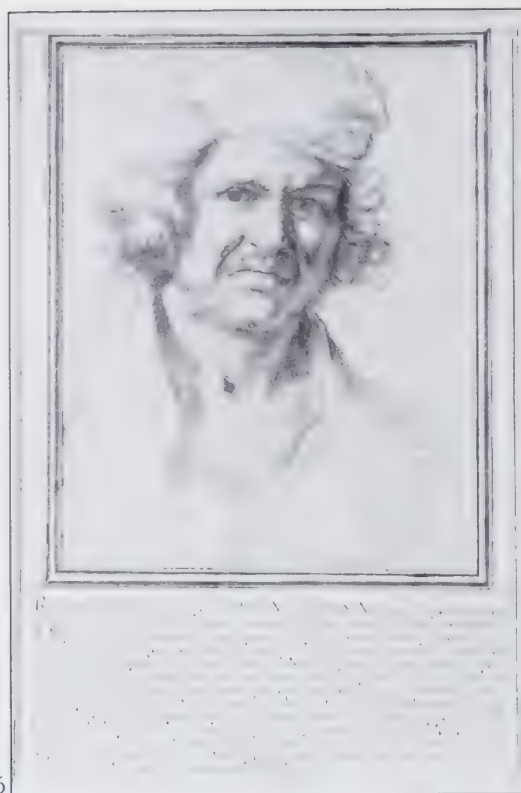




first half of the 18th century. (Cf. Ellis Waterhouse, *Poussin et l'Angleterre jusqu'en 1744* in the Acts of the Colloque Nicolas Poussin (Paris, 1958), Paris, 1960, I, p.284.). These mostly came from French collections, but by the middle of the century some began to filter out of Italy. In 1741 Sir Jacob Bouverie, ancestor of the Earls of Radnor, bought the *Crossing of the Red Sea* (Melbourne) and the *Adoration of the Golden Calf* (National Gallery, London) from a dealer called Samuel Paris, who had bought them from the descendants of a collector in Turin. The pictures hung at Longford Castle, Wiltshire. When they were sold to Agnews in 1945 the National Gallery bought the *Golden Calf*, but refused to buy the *Red Sea*, thus splitting two pictures which were carefully conceived as pendants and had always been together. It was said at the time that they could have had the second picture for £4000. Paris seems to have been a man of enterprise, because at almost exactly the same moment he acquired the *Bacchanals*, painted for Cardinal Richelieu, which form one of the important groups in the Edinburgh exhibition. The pictures were painted in 1635–6 to be hung in the Cabinet du Roi at the Château de Richelieu in Poitou, which the Cardinal was rebuilding on an enormous scale. They were to go *en suite* with the canvases by Mantegna, Perugino and others' from the Studio of Isabella d'Este, which the Cardinal had acquired from the Duke of Mantua, almost certainly to win his support over the tricky question of the succession to the duchy. The *Triumphs of Pan* and *Bacchus* were brought from Rome by Gaspard de Daillon, Bishop of Albi, and shown to the Cardinal, probably at Amiens, but he never saw them *in situ*, because he never found time to get to Richelieu.

The third picture, the *Triumph of Silenus* known from a copy in the National Gallery, London, was sent to France separately but not much later. It is recorded as being in the Château in 1646 and was probably there before the Cardinal's death in 1642. His heirs neglected the Château and the Poussins were removed secretly and replaced by copies. The *Triumph of Pan*, which has been specially cleaned for the Edinburgh exhibition, is one of Poussin's most accomplished compositions, but the *Triumph of Bacchus*, lent by Kansas City, is less satisfactory. I believe myself that it is an old copy, but it is possible that it is an original which has suffered from overcleaning. The Edinburgh exhibition will provide the first opportunity for over a hundred and thirty years to see the two pictures side by side, and the juxtaposition should enable one to decide on the status of the Kansas City painting.

The third painting, the *Triumph of Silenus*, is even more puzzling. It has been suggested that it was not even designed by Poussin, but I feel fairly certain myself that the National Gallery picture must go back to a lost original by him. At the time the picture was executed there were no painters working so closely in the



6: *Self Portrait, red chalk drawing.*
British Museum.

manner of Poussin as to be capable of doing such a pastiche; and in any case it would have been unwise to try and fob off Richelieu with an imitation! Richelieu also owned the beautiful *Triumph of Neptune* which is included in the Edinburgh exhibition, but it is not known for which house it was painted; it may have been in the little Château of Rueil on the road between Paris and Saint-Germain which belonged to the Cardinal.

In the 1770s and 1780s the tempo of the acquisition of paintings by Poussin accelerates, the two most important arrivals being the great landscapes illustrating the story of Phocion, bought by Lord Clive of India (now belonging to Lord Plymouth) and Lord Derby (still at Knowsley) and it is a great disappointment that neither of these pictures could be borrowed for the exhibition. This means that one important aspect of Poussin's art, namely his classical landscape, in which English collections were conspicuously strong, is not represented. Several other important paintings included in the exhibition came to England at this time, for instance the Dulwich *Triumph of David*, the Worsley *Cephalus and Aurora* and the *St. Catherine*.

But the greatest *coup* in the history of Poussin collecting in England was the acquisition of the two sets of *Sacraments* painted respectively for Poussin's best Roman patron, Cassiano dal Pozzo in the late thirties, and his best French patron, Freart de Chantelou, in the years 1644–1648. In each case the purchase was the result of complicated negotiation. Pozzo's pictures passed to the grandson of his younger brother; they were given to the Marchese del Bufalo as pledge for a debt, offered by him to Louis XV who refused to buy them, redeemed by Pozzo,

probably pledged again to the Pamphili, presumably redeemed again, and finally passed by marriage to the Boccapaduli family. At some date before 1745 they were actually sold to Sir Robert Walpole, but their export was stopped by the Pope. About 1780 they were offered to the English collector Wellbore Ellis Agar for £1500 but he refused them and in 1784–5 they were bought for the Duke of Rutland by the English dealer Byres, who arranged for copies to be made and secretly substituted for the originals one by one. The Duke paid £2000, but this price included the painting of *St John Baptising*, which also came from the collection of Cassiano dal Pozzo.

On Chantelou's death in 1694 he left instructions that his collection should be offered to the King, but at the height of the war of the League of Augsburg, Louis not unnaturally refused to buy them. The *Sacraments* were again offered to him in 1707 by Fréart's nephew who had inherited them but with the same result. They next turn up in 1714 as the property of the dealer Jacques Meyers of Amsterdam. The Duke of Marlborough is said to have offered 50,000 crowns for them, but his offer was refused and in 1716 they were bought by the Duke of Orleans, Regent of France, during the minority of Louis XV. At the time of the Revolution his grandson, Philippe-Egalité, pledged his whole collection in order to raise funds for the counter-revolutionary war. In 1798 the Italian and French pictures from the collection were bought by a consortium, of which the most important member was the Duke of Bridgewater. It is said that, after taking out all the paintings that they wanted, including in the case of the Duke, the Titians, Raphaels and Poussins, he and his partners sold the remainder for roughly what they had paid for the whole collection. From the Duke the *Sacrament* passed by descent to the present Duke of Sutherland who generously placed them on loan at the National Gallery of Scotland in 1946.

At Edinburgh the two sets of *Sacraments* will be seen together for the first time in history, the only absentee being the *Penance* from the first set which was burnt in the 19th century. Poussin himself must have seen the first set as a group frequently in the house of his friend Pozzo, but he can never have seen the second series together, since he despatched them to Paris, one by one, as they were painted. Bernini, on his visit to Paris in 1665, saw and greatly admired the Chantelou set and must have known those in Pozzo's collection, though curiously enough in his comments recorded by Chantelou he makes no reference to them, perhaps out of courtesy to the French collector. We shall have the advantage of Poussin, Bernini and Chantelou in seeing the two sets together, and this will be one of the most important features of the Edinburgh exhibition.

After 1800 paintings by Poussin continued to come into the country but there were no

acquisitions of comparable importance to that of the Orleans collection. In 1811 a new phase in the collecting of Poussin began when Sir Francis Bourgeois bequeathed to Dulwich College the paintings which he and his friend the dealer Noel Desenfans had brought together. In this way half a dozen paintings by Poussin – including the *Triumph of David* in the Edinburgh exhibition – came to be permanently on view in London and so accessible to a far wider public than those in the great private collections. Curiously enough when the National Gallery was founded in 1824 by the purchase of the Angerstein collection it contained no originals by Poussin, but the *Bacchanal before a Herm of Pan* was purchased in 1826, and the *Nurture of Bacchus* and *Cephalus and Aurora* five years later.

Interest in Poussin fell to a very low level by the middle of the 19th century and the only painting of importance to enter an English collection at this period was the *Dance to the Music of Time* bought from the sale of Cardinal Fesch, uncle of Napoleon, by Lord Hertford in 1845 (Wallace Collection).

By the early 20th century the tide had begun to turn and paintings by Poussin were beginning to leave England. The first 'leakage' – apart from the paintings bought from the collection of Sir Robert Walpole by Catherine the Great in 1771 – was to France. During his exile in England after 1848 the Duc d'Aumale, son of Louis Philippe, made an important collection of works of art which included three paintings by Poussin bought in London: the *Massacre of the Innocents*, the *Youth of Bacchus* and the *Theseus*. When in 1871 he was able to return to France he took them with him and installed them in the Château of Chantilly, where they remain to this day. In 1911 the Louvre bought in London one of Poussin's greatest masterpieces, the *Inspiration of the Epic Poet*, which had belonged to Thomas Hope; it is said that the price was £2000. Soon, however, the Americans came into play. In 1900 there were, as far as I know, only two paintings by Poussin in the United States and both came from England. At first it was mainly private collectors who bought the pictures which came on the market in London before 1930, but they often gave or bequeathed them to American museums, which soon joined in the competition.

The question remains: why were English collectors so passionately keen on buying paintings by Poussin? The principal reason is, I think, the dominantly classical climate of English culture in the 18th century. The young English gentleman who did the grand tour in the first half of the 18th century was brought up with a knowledge – possibly not very profound – of Latin, if not of Greek literature, and with Dryden and Pope among recent writers as his models. Burlington and the Palladians dominated the architectural scene, and the brief outburst of near-Baroque architecture under Vanbrugh and Hawksmoor was soon forgotten. French taste dominated in



7 & 8: *The Confirmation and The Triumph of Pan.*

Pen, ink and brown wash drawings.

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Royal Library Windsor Castle



manners, but it was the taste of Louis XIV rather than Louis XV; the rococo never really took root. When the young gentleman arrived in Rome his eyes were directed towards the monuments of classical antiquity or the high renaissance, and his attitude towards what was being built or painted at the time was, generally speaking, highly critical. Also, one must remember, he was almost certainly Protestant, and much of Italian Baroque art would have seemed to him not only over-emotional but 'popish'. On the other hand Dutch and Flemish painting was 'low' and 'vulgar' and not at all in accordance with Augustan taste.

No doubt he would have liked to buy Raphaels or Titians, but these rarely came on the market and would have been enormously expensive. So Poussin provided the obvious solution to his problem, he was 'classical', learned, in perfect taste, and although his religious paintings were executed for Roman Catholic patrons, they were free of the heightened emotionalism which made so much Baroque painting repulsive to northern Protestant eyes; and I very much doubt whether any 18th century English collector ever penetrated the extremely subtle theological and philosophical implications of Poussin's later paintings.

FINANCING THE GREAT JAPAN EXHIBITION

Much of the enormous cost of the Royal Academy's Japan Exhibition has been raised from private sponsors

All in all, we are convinced that the Great Japan Exhibition will be an historic landmark in the strengthening of ties between our two countries and will contribute to better and deeper mutual understanding through promoting the common values which exist in the cultures of Great Britain and Japan.' With these words, Geoffrey Taylor, then Chief Executive of Midland Bank International, concluded his speech at the press conference to launch the Great Japan Exhibition. It was Wednesday, 27 May 1981, almost three years since Midland Bank International had first been approached by the Royal Academy of Arts, London, to take on the role of Prime Sponsor, but just under six months since the Sponsorship Group had been finalised.

The length of time that had elapsed since the funding of the Exhibition had begun gives some indication of the challenge of bringing together a balanced and complementary group of Co-sponsors during the worst ever post-war recession. But before the recession and the constraints it has inevitably placed on the sponsorship of the arts, the Exhibition organisers had to contend with the impact of high inflation in 1979 and 1980. The Royal Academy's Comptroller, Ken Tanner, and Bursar, Trevor Clark, regularly had to update budget and cash flow forecasts for the Prime Sponsor, so that Midland Bank could approach potential Co-sponsors with realistic facts and figures. There also had to be an element of faith to get so large and complicated a project off the ground.

Midland Bank International were already active sponsors of the arts, especially the performing arts, and in 1975 the Midland Bank Group had taken on a first sponsorship at the Royal Academy. However, the sheer magnitude of the Great Japan Exhibition put this sponsorship in a class of its own. Not only was the Exhibition to be Japan's most comprehensive show of Edo art ever held abroad, but also, according to its President, Sir Hugh Casson, the Royal Academy's most ambitious, complex and expensive exhibition. Such superlatives have even more significance for a great national institution, which has been holding temporary exhibitions since 1768, including the huge Chinese exhibitions of 1935 and 1973 and in the last few years the Pompeii, El Dorado, and Post-Impressionist exhibitions.

The overall budget for the Great Japan Exhibition seemed likely to exceed £2 million, with major items such as almost £400,000 for mounting, installation and conservation, nearly £100,000 for security, and over



1: Sir David Barran, Chairman of Midland Bank International.

£100,000 for publicity. The original aim of the Exhibition, as first formulated in 1976 by diplomats such as Sir Hugh Cortazzi (now British Ambassador in Tokyo), Mr. Tadao Kato (then Japanese Ambassador in London), Sir John Pilcher (a former British Ambassador in Japan) and academics such as Professor William Watson of the Percival David Foundation, Dr. Oliver Impey of the Ashmolean Museum, Oxford, and Mr. Lawrence Smith of the British Museum, was to bring together some of Japan's greatest works of art and to display them as far as possible in a social and historical context.

The Exhibition was to concentrate on the Edo Period not only because of the quality and special character of its art, but because of the insights the work of Edo Japan's artists and craftsmen provides into the years which laid the foundation for modern Japan. As an introduction to the art of the Edo period itself, the first two rooms of the exhibition would contain works of art from the Momoyama-Azuchi period of Japan's national reunification, so that the whole exhibition would exactly cover the three centuries leading up to the Meiji Restoration of 1868 and Japan's full-scale internationalisation and industrialisation so much aided by the Confucian cohesion and motivation of the Edo Period society and skill and originality of Edo craftsmen.

It was the wider aim of improving awareness of Japan in Britain and Europe that led Midland Bank International to devote major financial and human resources to the exhibition project and programme of related events, and it was this also which inspired the Co-

sponsors, who joined Midland Bank, each with its own sizeable commitment. The end of the New Cultural and Educational Initiative, which started in 1976, had come from the relative neglect of this side of Euro-Japanese relations in post-war years especially at popular level. To quote Geoffrey Taylor, again speaking on behalf of the Sponsors: 'I know that our friends at the Japan Foundation are dedicated to the promotion of mutual understanding and friendship between the peoples of the world by means of cultural exchange. To speak as a banker for a moment, perhaps I may be permitted to refer to the balance of cultures problem between Japan and Britain: while Britain has certainly suffered a trading deficit in relation to Japan, Japan has suffered a cultural deficit in relation to Britain. If the two balances are to be redressed, greater cultural and economic understanding will be necessary on both sides'.

Already Japanese companies such as Mitsui, Toyota, Suntory, and Nissan had furthered the Initiative with very generous contributions in the educational sphere, and since 1978 nearly 100 British graduates had been funded by the Japanese government and private sector to go out to Japan as teachers and teaching assistants in order to raise standards of spoken English and improve mutual understanding. So Midland Bank decided that this time the major effort to further the New Cultural and Educational Initiative would be British funded.

Midland Bank provided an exhibition coordinator for the sponsors from their merchant bank, Samuel Montagu & Co., Limited, as well as a number of part-time executives such as Christopher Hammond and Alan Macdonald. In addition they supplied one of their own public relations specialists, Miss Beth Borchardt, to work nearly full-time with the Royal Academy, Japan Foundation and Japan Information Centre on organising the Exhibition and related events programme. They also put up £300,000 interest free or at preferential rates to cover the exhibition's cash-flow needs and agreed to underwrite the first £125,000 of any eventual budget deficit. Meanwhile, they invited five leading British companies, *The Observer*, Overseas Containers Limited, Pringle of Scotland, Shell Sekiyu and John Swire, to form a complementary and all-British sponsorship group, each Co-sponsor on an equal basis underwriting the exhibition budget for £100,000. Beyond the total of £625,000 of the budget turn-out thus underwritten, the risk of the Exhibition was

borne by the Royal Academy, but on probable attendance figures any deficit was likely to be contained well below that figure, especially thanks to the Japan's Foundation grant of nearly £150,000 to the overall budget.

The Corporate Sponsors also undertook their commitment on a non-profit making basis, by no means always the norm for Royal Academy sponsorships, but all wished to see the Academy benefit from a stronger, long-term financial base if the exhibition did better than break even. However, every effort was also made to keep the entrance fee to the Exhibition as low as possible so as to make it accessible to the maximum number of visitors. Finally, with this view the Sponsors also decided to add several new special reduced-price categories for entrance, such as disabled people, as well as the usual categories, including students and old age pensioners, and arrangements for school visits were encouraged. As the Exhibition had so many exhibits and was to take place in two parts, the introduction of a season ticket also seemed appropriate.

All the Corporate Sponsors had long-standing business links with Japan and hoped the Exhibition would have at least as great an impact as the vast Japan-British Exhibition held in London in 1910 during the 60-year period ending with the Anglo-Japanese Alliance (1902-1922). In his press conference speech Geoffrey Taylor quoted Lord Carrington's speech in Japan of April 1981 recalling the 'Japan Boom' of 1910 and speaking of the likelihood of another boom and

the benefits of partnership between Britain and Japan. He had gone on to say: 'There is no better way of highlighting the partnership possible between our two countries than in the activities of my fellow sponsors'.

The Observer has close friendships in Japan. Overseas Containers Limited has in 10 years of container trade with Japan become the foremost shipping company to develop maritime links between the two nations. Pringle of Scotland, has succeeded in Japan with products specially designed for the Japanese market. Shell has just celebrated 80 years of investment in Japan, and as long ago as 1867 John Samuel Swire arrived in Yokohama from Liverpool to point the way for over a century of successful trade and business with Japan by the Swire Group. The first member of today's Midland Bank Group only arrived in 1874, the much travelled Thomas Cook, but Midland Bank itself set up its first valued correspondent relations with Japanese banks at the turn of the century, its Tokyo Representative Office receiving full branch status in 1978.

In addition, the Exhibition has been greatly helped by the special support of British Airways for all cargo and passenger transport, and by Grand Metropolitan Hotels as regards accommodation in London for the many Japanese curators. A British Government Indemnity has been of crucial benefit in covering most of the insurance costs, and the production of the catalogue has been helped by grants from the Commemorative Association for the 1970 World Exposition in Osaka and from the Metropolitan Fund for Far Eastern

Art Studies in Kyoto. Mitsukoshi, Japan's leading department store, founded in the Edo Period and with a London branch a stone's throw from the Academy, has kindly agreed to fund the external decorations for the courtyard and façades of Burlington House, and Nissan is running a series of six colour advertisements in *The Financial Times*.

Finally, mention should be made of the 'Japan in Britain 1981/2' programme of related events, which Midland Bank International and the Japan Information Centre are co-ordinating with assistance from the Japan Foundation and the Royal Academy.

But the flagship of all these events in the world of the arts, entertaining, sport and even business, is the Great Japan Exhibition. Each of the Corporate Sponsors are represented on its Policy Committee and many of their representatives have played a vital part in the work of its Executive Committee and seven sub-committees. At the peak of this committee structure presided over by HRH the Prince of Wales and HIH the Crown Prince of Japan as Joint Patrons, is the Committee of Honour with the Presidents of the Royal Academy of Arts and the Japan Foundation, the Commissioner-General for Japan's Agency for Cultural Affairs, both nations' Prime Ministers and Foreign Secretaries, and for the sponsors the Chairman of Midland Bank International, Sir David Barran.

Nicolas Wolfers is Assistant Director of Samuel Montagu & Co., Limited, and Exhibition Co-ordinator for the Sponsors.

2: Representatives of the sponsors and organisers at a meeting at Midland Bank International, August 1981.



GONZAGA

Isabella d'Este was one of the major collectors of Renaissance Italy. In November some of her possessions will be reunited for the first time outside Italy in the 'Splendours of the Gonzaga' exhibition at the Victoria and Albert Museum in London.



The portrait of Isabella d'Este by Giulio Romano reveals her as an intelligent, self-confident woman, well aware of her own status. Our knowledge of her as an avaricious and, on occasion, ruthless, collector of works of art is less evident in the painting than it is in her letters, many of which are preserved in the Mantuan archive.

Amongst these letters, one, written in April 1491 to an agent on his way to France, demonstrates her determination to acquire only the finest and best: 'I send you a hundred ducats and wish you . . . to spend it in buying some gold chain or anything else that is new and elegant . . . But these are the kinds of things that I must have – engraved amethysts, rosaries of black amber and gold, blue cloth for a *camora*, black cloth for a mantle, such as shall be without a rival in the world . . . If it is only as good as those which I see other people wear, I had rather be without it!'. This desire for the exclusive continued throughout Isabella's life encouraging her to accept only the rarest examples for her collection.

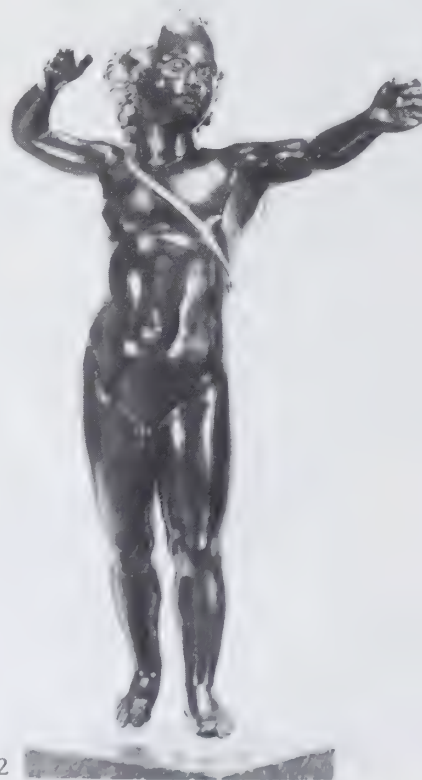
Isabella was brought up in the manner of a true Renaissance princess at the court of her parents, Duke Ercole and Leonora d'Este, in Ferrara. She was born in 1474 and died at the age of 65 in 1539. Most of her life was spent in Mantua, in the Palazzo Ducale, the home of her husband, Francesco, Marquis of Mantua.

The range and quality of the collections

amassed by Isabella is outstanding, the more so because she was frequently short of money. During the reign of Francesco the financial position of the Gonzaga was notoriously weak. The letters of Andrea Mantegna, the court painter, are witness to this and he complains endlessly about delays in the payment of bills. Comparing her lot with that of her sister, Beatrice, married to Ludovic Sforza in Milan, Isabella wrote despairingly: 'would to God that we who spend willingly should have so much'. It is difficult to identify Isabella's possessions today because the collection has been dispersed throughout Europe. The pieces were originally housed in especially designed rooms in Mantua. At first these were arranged on the upper floors of the Castello S. Giorgio but after 1520 they were moved to the ground floor, where the increasingly overweight Marchesa could view her treasures without climbing the stairs. The two rooms used were called the *Studiolo* and *Grotta*.

Amongst the many entries in an inventory of the collection made in 1542 are the following: 1,240 coins and medals of gold, silver and bronze, 72 vases, flasks and cups, some of agate and jasper and many with gold fittings, over 50 statuettes of bronze and marble, 46 engraved gems, over half of which were cameos, three portrait busts, three reliefs, a quantity of inlaid boxes, several watches, an astrolabe, a unicorn horn. One of the inventory entries refers to a vase: 'Item a cameo vase with figures in relief of various colours embellished with a handle, feet and a spout of gold'. It seems likely that this is the same vase as the one now in the Herzog Anton Ulrich-Museum in Brunswick. The vase is Roman and dates from c. AD 200. The gold mounts were added in the 15th century and they were removed in 1831.

The details of the acquisition of the piece are not recorded. However, we do have a letter from Isabella written to her agent in Rome,



concerning her wishes about other classical antiquities from the papal city. It seems that in the face of a huge demand for antiques the Roman authorities had placed some kind of restriction on the export of works of art. Isabella writes: 'You will know . . . that one has to resort to trickery to get it out of Rome on account of the *Conservatori*, you will get in touch with one of the Cardinals who is well disposed towards us in order that you may send it out on one of his mules covered with his armorial devices'. Obviously the Marchesa was not above bending the letter of the law in order to fulfil her ambitions for her collection.

Of the 50-odd statuettes listed in the inventory few can be identified for certain. Many were by the sculptor Piero Bonacolsi, known as Antico. Although of extremely fine quality, the bronzes of Antico were amongst the less valuable items. In 1519 several of these statuettes were noted as being worth twenty ducats each. This compares with the 100 ducats Isabella was prepared to pay for an easel painting by Bellini or for Titian's picture of *Saint Jerome*. Cameos could be bought for around the same price as the Antico statuettes. The first entry in the inventory describes an important cameo showing two heads: Livia and Caesar. Identification is uncertain but it is possible that the Kunsthistorisches Museum in Vienna have the original.

The most important of Isabella's commissions for paintings were those intended for the decoration of her *Studiolo*. The Lorenzo Costa is one of these. Much of Isabella's correspondence to Costa and to the other painters who did this work (Perugino, Mantegna and, later, Correggio), survives and illustrates her insistence that the artists follow her instructions precisely. In 1491 she wrote to Luca Liombeni who was also working on the *Studiolo*: 'If our *Studiolo* is not finished on our return, we intend to put you into the dungeon of the Castello. And this, we assure you, is no jest on our part'. All the *Studiolo* canvasses represent elaborate allegorical subjects devised by the Marchesa with the help of Paride de Ceserara. In the Lorenzo Costa the benefits of

the Arts are contrasted with the follies of war.

A love of the intricate, whether of complicated subject matter or of painstakingly embroidered costumes is an important facet of Isabella's personality. Her numerous mottoes are further examples of the pleasure she took in hidden meanings and witty devices. The mottoes occur in many different locations and on various objects associated with her. One, 'xxvii', is a pun on the Italian 'venti setti' (27): 'vinte sette' means 'vanquished factions'. The exquisite Este-Gonzaga maiolica service carries a variety of these mottoes. The details for the commission of this service are not known, but it seems likely that the maker was Nicolo da Urbino. Whether or not Isabella would actually have used these dishes is also unclear.

Isabella's achievements as a collector were in part due to the special stature she enjoyed as a female connoisseur. Shortage of funds forced her to use all her guile on many occasions. At a sale in 1506 her agent failed to procure a desired painting and it was sold to a Venetian, Andrea Loredano. Isabella subsequently persuaded Loredano to part with the picture for the purchase price on the condition that she would publicly announce that Loredano had sent it as a gift. Obviously, it was important to the Venetian that he should be known as the friend of the influential Marchesa.

Isabella frequently had to rely on the generosity of friends in order to satisfy the 'insatiable' desire she professed for antiquities.



Her treatment of these friends did not always, however, merit the help and loyalty they showed her. In 1502 Cesare Borgia sacked the township of Urbino. The Duke of Montefeltro, the ruler of Urbino and Isabella's brother-in-law, took refuge in Mantua. Isabella seized the opportunity to obtain, from the Montefeltro collection, a sleeping cupid by Michelangelo. Writing to her brother, Cardinal d'Este in Rome, she implored him to get the cupid for her saying: 'I hear that His Excellency has little taste for antiquities, and would accordingly be the more ready to oblige others'. She refused to return the cupid even after the Duke had been restored to Urbino.

Isabella devoted the greater part of her life's

work to the accumulation of treasures. The cunning she exercised to achieve this is typified in a letter she wrote on her return from Rome: 'Yet given the type of person that we are, respecting people who love their possessions, we have arrived empty handed, since we would never dare to ask for or even give the least sign of interest in what others own'.

Dubious though her methods were, her success was outstanding, especially in relation to her expenditure. It is to her single-mindedness and tenacity that we owe one of the greatest Italian Renaissance collections.

1: Nicola da Urbino (?), (active c. 1520-1540), maiolica plate from the Este-Gonzaga service. British Museum.

2: Piero Bonacolsi, called 'Antico', (c. 1460-1528), Anor shooting an arrow, bronze. Museo Nazionale del Bargello, Florence.

3: Giulio Romano (1492 or 1499-1546), portrait of Isabella d'Este. Reproduced by Gracious Permission of Her Majesty the Queen.

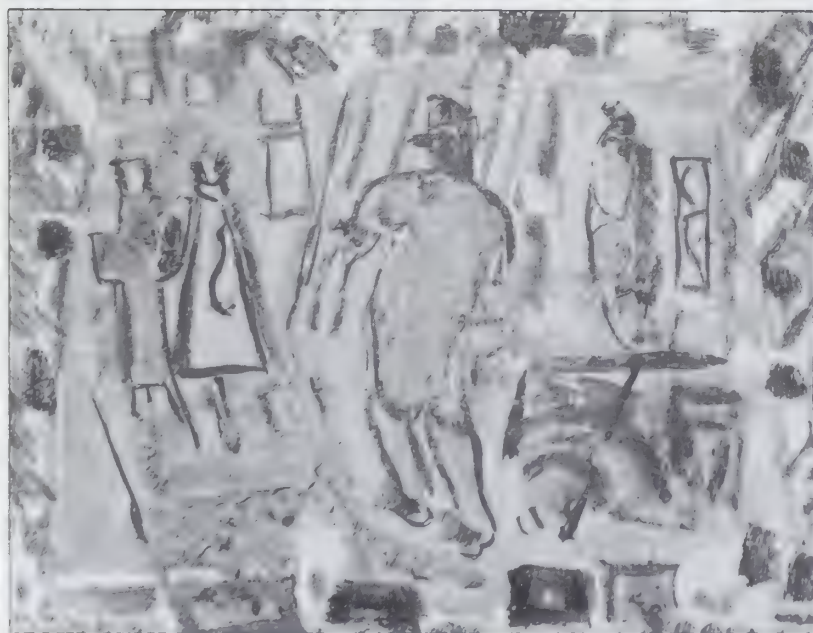
4: Greek cameo of Ptolemy royal couple, (3rd century BC), onyx. Kunsthistorisches Museum, Vienna.

5: Lorenzo Costa (c. 1460-1535), allegory of the Court of Isabella d'Este, tempera and oil on canvas. Musée du Louvre, Paris.





JOHN MARIN AT KENNEDY GALLERIES



1: *Downtown New York, Buildings, 1912, watercolour on paper, 7½ × 9½ inches. The colour wash only lightly touches the paper in a lyrical rendering of the city's skyline before the First World War.*

2: *Figures on Street, 1935, oil on board, 8¼ × 10½ inches. The pedestrians, although forming the focal point, are featureless, and are formal elements handled as impersonally as the buildings.*

3: *Sailboat, Brooklyn Bridge and New York City, 1934, oil on canvas board, 14 × 17¾ inches. Some of the constants in Marin's work are brought together in this one oil — boats, bridges, water and New York.*

4: *From New York Hospital, 1952, watercolour on paper, 14⅞ × 19 inches. Although he was 80, Marin's delicate calligraphy captures the spontaneity of his early days. Photographs: Kennedy Galleries, New York.*

THE excitement and movement of New York life is given one of its most vivid expressions in the bold cityscapes of John Marin (1870-1953).

Marin sailed for Paris in 1905, and here began his artistic career producing pale and shimmering images of the city. It was with these works that he made his New York debut whilst he was still living abroad. Alfred Steiglitz was introduced to Marin's innovative paintings and showed them in his now celebrated gallery at 291 Fifth Avenue. By the time Marin was re-settled in New York, the Whistlerian effects of his French paintings had become more dynamic and the brushwork more spontaneous. Marin felt the rush of excitement everywhere in Manhattan, the city was alive to him and he avowed to bring these dramatic forces under pictorial control. His Modernism is distinctly American, the spareness of the brushwork conveying a swiftness and elegance. The New York he presents is a city in motion, a living entity.

An exhibition of Marin's work, spanning the years from 1910 to 1952, is to be held at the Kennedy Galleries, New York City, from 13 October to 6 November 1981.

3



GOING DUTCH

Holland has become quite the focus of attention of the two auction houses, Christie's and Sotheby's. This month Christie's hold the first series of auctions in their new saleroom, formerly the Maritime Museum, in Cornelis Schuytstraat, Amsterdam. Their aim is to expand their activities in Northern Europe and re-establish Amsterdam's reputation as a fine arts centre, a reputation it had until the Second World War and to this end

will increase the frequency of their auctions there. But is there really enough business for two major auction houses in Holland? Christie's have been operating in the Netherlands since 1973 and have held sales every six months from October 1974 in the rented premises of the Singer Museum in Laren, just outside Amsterdam. Their representative, Mr. H. Nystad formerly a prominent art dealer, was appointed last year. He feels that

the influx of foreign buyers in the last few years, particularly Germans and even Japanese, justifies Christie's confidence in the expanding market hence their investment in such an expensive operation.

Meanwhile Sotheby's opened a new office in the Hague last March thereby expressing their faith in the market. Although auctions will not be held in the Hague, important works of art will be exhibited there before coming under the hammer in Amsterdam. Sotheby's have a head-start over Christie's having taken over the business of Mak van Waay in 1974. They have held a number of blockbuster sales there since including the van den Heuvel Collection of Dutch and Flemish paintings and drawings which grossed 14,358,770 guilders in 1976 and the collection of the late Dr. Hans Wetzler in 1977 which was sent for sale from the United States of America. While it makes sense to send Dutch works of art from other countries for sale in Holland and vice versa it means that the figures announced give little idea of the indigenous strength of Amsterdam's art market. Sotheby's turnover in 1980/81 was 27,588,000 guilders compared with a total for Christie's for the same period of 10,899,000.

Both auction houses are expanding their operations in Holland despite the economic climate. Market trends in the last year have shown, as one would expect, that top quality works of art fetch good prices but items in the middle range are more difficult to sell. Contrary to trends elsewhere there is increased interest in the lower end of the market attributed according to Jan Pieter Glerum, Sotheby's Managing Director in Holland, to the rise in the number of private buyers. It is presumably this new clientele at which Christie's are aiming. The indication that the Amsterdam market is growing more international is underlined by Glerum's linguistic abilities – he conducts the major auctions in four languages: Dutch, German, French and English.

While Christie's say they do not expect to 'feed' the sales in Amsterdam it seems likely that they will follow the pattern set by Sotheby Mak van Waay if they are to compete on the same level. This competition could be just the healthy injection Amsterdam needs to put it back on the map as the fine art centre of Northern Europe.

1: Mr. H. Nystad, Christie's representative in Holland.

2: The multilingual Jan Pieter Glerum of Sotheby's in action.



OCTOBER 1981

Produced by Robin Duthy
Editor of The Alternative Investment Report

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VINTAGE VEHICLES INTRODUCTION

up in many different ways. The most expensive cars have been given the very commercial designation 'Currency Cars'. These are the great eye-catching models such as Cord and Duesenberg from America, Bugatti from Italy, Hispano-Suiza from Spain, Bentley and Rolls-Royce from Britain. They have been given the name because, although not strictly speaking portable assets, they are in demand and may be converted into cash almost anywhere in the world, whereas less famous cars depend on local or national demand.

A Morris Minor might be saleable in Italy but would obviously command a much higher price in the UK where all the enthusiasts are to be found. Another very fundamental division of the market is between those owners who are happy to get covered in oil in the course of restoring and maintaining their old vehicles and those who just like to take short rides after all the work is finished. The cost of keeping any old vehicle, let alone putting it back into perfect running order, is now very heavy. It is quite possible to buy a vintage car in poor shape for £3,000, spend £7,000 on it and end up with a car worth £6,000. In other words, as an investment proposition it only works if the owner is prepared to carry out most of the work himself.

The overwhelming majority of collectors have always worked actively on their own vehicles and very few can now afford to do otherwise. But maintaining a vintage car is more than just an innocent pastime; it can be very profitable. Most new cars lose their value at a staggering rate until either they are scrapped or catch the attention of a collector. Judging the exact moment at which a car will cease to be valued as a second-hand car and start to be valued as a collector's piece requires a mixture of knowledge and intuition. Certain cars, either because they just lack style or because they have an appalling service record, will never appeal to collectors. Others will capture the imagination of the public and become recognised as a symbol of a period and a country. Such a car is surely the Citroen driven by Maigret in so many immortal detective films of the 1950s. For less defined reasons the Volkswagen Beetle has become an institution. Many of the last 1,000 VW convertibles were mothballed as soon as they came off the production line and would now fetch several times the list price that was then ruling.

Post-war cars tend to be bought by collectors who intend to use them, while the grand cars of the inter-war years have always attracted the investors. During the mid-1960s there was a period of quite hectic buying in the UK, mainly by investors who had made fortunes in the property market. There was some rather over-hasty buying without proper account being taken of the measures necessary to keep the cars in their existing condition. Many fine cars were just shut away in outbuildings and expected to grow in value at 25% per annum. Some owners were later surprised to find rats had nested in the upholstery, tyres had gone flat and split on the rims and the engines had more or less ossified through disuse. Furthermore, many fine-looking open Rolls-Royces turned out to be recent replicas mounted on the chassis of old hearses. All kinds of other defects mechanical and otherwise were also discovered. The same old lesson was learnt in this as in every other field, namely, 'Buy what you really understand'.

Only three or four generations ago, none of the modes of transport we now regard as conventional had been fully developed and some not even invented.

The rather swift phasing out of the horse from its central role in our predecessors' society may be regretted by many, but at least its substitutes have enabled human beings to get more done in the course of their lives than before, and that, if anything, should be counted as progress.

But memories of the past are potent forces in every culture and these can only be kept alive, other than by recording the facts on paper or film, by preserving the actual substance of the period itself. Many of the most rival objects of the past are now highly valued and the simple fact of age, seems to weave a powerful spell over collectors. Old vehicles of every kind have a special ability to bring to life the periods to which they belong and together they now constitute a large and flourishing international market.

The collectors' car market, for example, may be divided

VETERAN CARS

Veteran cars are defined as those made before the end of 1904. The deadline is sometimes extended to 1914 to include what are known as Edwardian veterans but the earlier date is the one used by the Royal Automobile Club to determine which cars may enter for the annual London to Brighton car run.

The cachet associated with this event has resulted in a substantial premium sometimes being paid for a 1904 model over its 1905 counterpart, even though the difference between the two cars is imperceptible and the date otherwise quite meaningless.

The first Brighton run in 1896 was held to celebrate the raising of the speed limit for cars from four to fourteen miles an hour. It also marked an important, albeit rather negative, step along the road towards general acceptance of the motor-car, namely the end to the legal requirement that every car should be preceded by a man carrying a red flag. Whether this was born out of consideration for the extra hazards the flag-bearers would now have to face or from the realisation that such speeds were not really so dangerous after all is not clear.

Innovation usually alarms some people. Supposing motor-cars had for centuries been the normal form of transport, it is likely that if horses were suddenly introduced out of the blue people would want them to be preceded by men with red flags.

Ever since the first Brighton run enthusiasm has been high among a small fraternity, the same families often looking after the same cars from one generation to the next. There is a feeling today, however, that young people are less interested in this period of motoring history than the vintage and later periods. Veteran cars after all can only be driven in special conditions and are really not much use as a substitute for a conventional motor-car, unlike many vintage vehicles.

Between 1950 and 1970 veterans rose in value by just over 1,000%, considerably faster than the rest of the market. That surge in prices could not be sustained and in the early years of the 1970s prices actually fell. Looking at the picture over the 1970-81 period shows a growth of 200% or well below the rates of growth for vintage and post-vintage cars. Furthermore the veterans have held up well during the recent shake-out, adding 15%

since 1979 compared with some disappointing falls in other sectors.

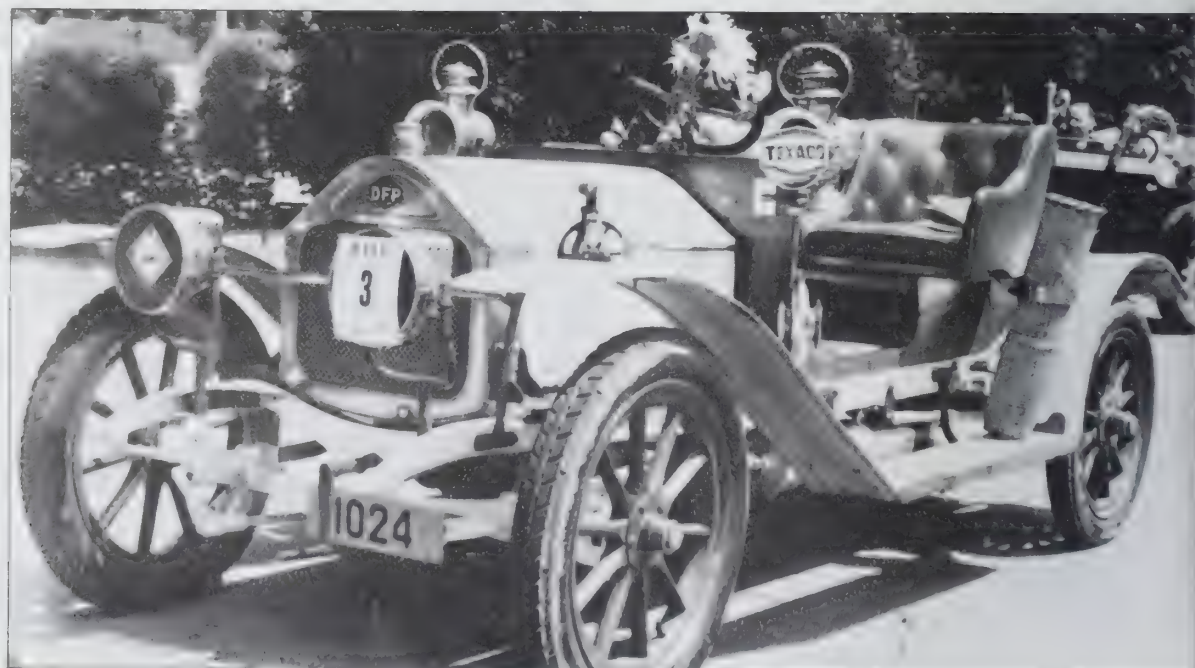
Among the healthy prices paid during 1981 were £18,000 for an 1899 English Benz 4½ h.p. Dos à Dos and £19,000 for an unrestored 1893 Benz 3½ h.p. Velo Dogcart. Among the Edwardian veterans a 1910 Humber, a 1906 Buick, a 1907 Dion-Bouton and a 1908 Marion all sold in the £3,800 to £8,500 price range. Perhaps the most desirable of all the veterans is the Rolls-Royce Silver Ghost which in good running condition would now fetch £45,000.

The days of finding neglected veterans tucked away on farms deep in the country are long past. Occasionally totally unrestored cars come on the market but even these can be put back into original condition since it is possible to acquire or have made every single part they may need. When this happens, is the resulting car a veteran car or a replica of a veteran car? The argument rages among enthusiasts. The seriousness with which such considerations are approached may be judged from the fact that silver-plating of parts of the engine with the sole purpose of making it look pretty is deplored by many purists. For them the criterion for restoration should be the exact state in which the car left the works. Any 'vulgarities' like silver-plating would certainly be marked down at veteran car rallies.

One of the driving forces behind the veteran car market in the early 1950s was undoubtedly the film *Geneviève*. As with most British comedies of the period, the humour even at the time, was exceptionally weak and would certainly not have improved with age. Nevertheless, in its day, starring John Gregson and Kenneth More whose careers it largely made, it had a tremendous impact and inspired many a young man to take up veteran cars.

The story featured 51 cars on the London to Brighton run. In the finale a Darracq 'Geneviève' beats its rival Spyker after assorted mishaps to the finishing line on Westminster Bridge in a race back to London. Since those days prices have continued apart from occasional setbacks to rise relentlessly. Nevertheless, the outlook for prices for veterans is not especially bright even though a fall is fairly unlikely. Interest seems to have peaked twenty or so years ago and the image is rather too tame to appeal to the new generation of buyers.

Veteran cars have risen by 200% since 1970. This French D.F.P. of 1910 would now be worth £15,000-£20,000.



VINTAGE & POST-VINTAGE CARS

Vintage cars are strictly speaking those built before 1930, while those built later which are of interest to collectors are known as post-vintage thoroughbreds. Nobody has claimed any logical basis for the cut-off date and indeed the post-vintage category cover such a wide range of styles and tastes that it cannot signify very much. At any rate the highest prices for any cars of any period have been consistently paid for those of the inter-war period.

At the peak of the market in 1979 several cars realised between £100,000 and £200,000, the world record actually standing at \$400,000 (then £210,000). This was paid for the 1936 Mercedes-Benz Type 500K sold by Christie's in Los Angeles. The price was particularly surprising since the 500K is not the rarest of cars, certainly not as rare as several of the Bugatti range. It is generally accepted that the same price would not be achieved if the car were re-auctioned today.

The contrast between the price-performance of vintage cars and that of post-vintage ones is very marked indeed. The vintage cars made an overall increase between 1950 and 1970 of 400% and achieved a further growth from 1970 up to the present day of just over 1,000%. Against this, post-vintage cars, which in the 1950s still had a 'book' value - that is, based on their second-hand rather than collectors' value - and were therefore becoming less

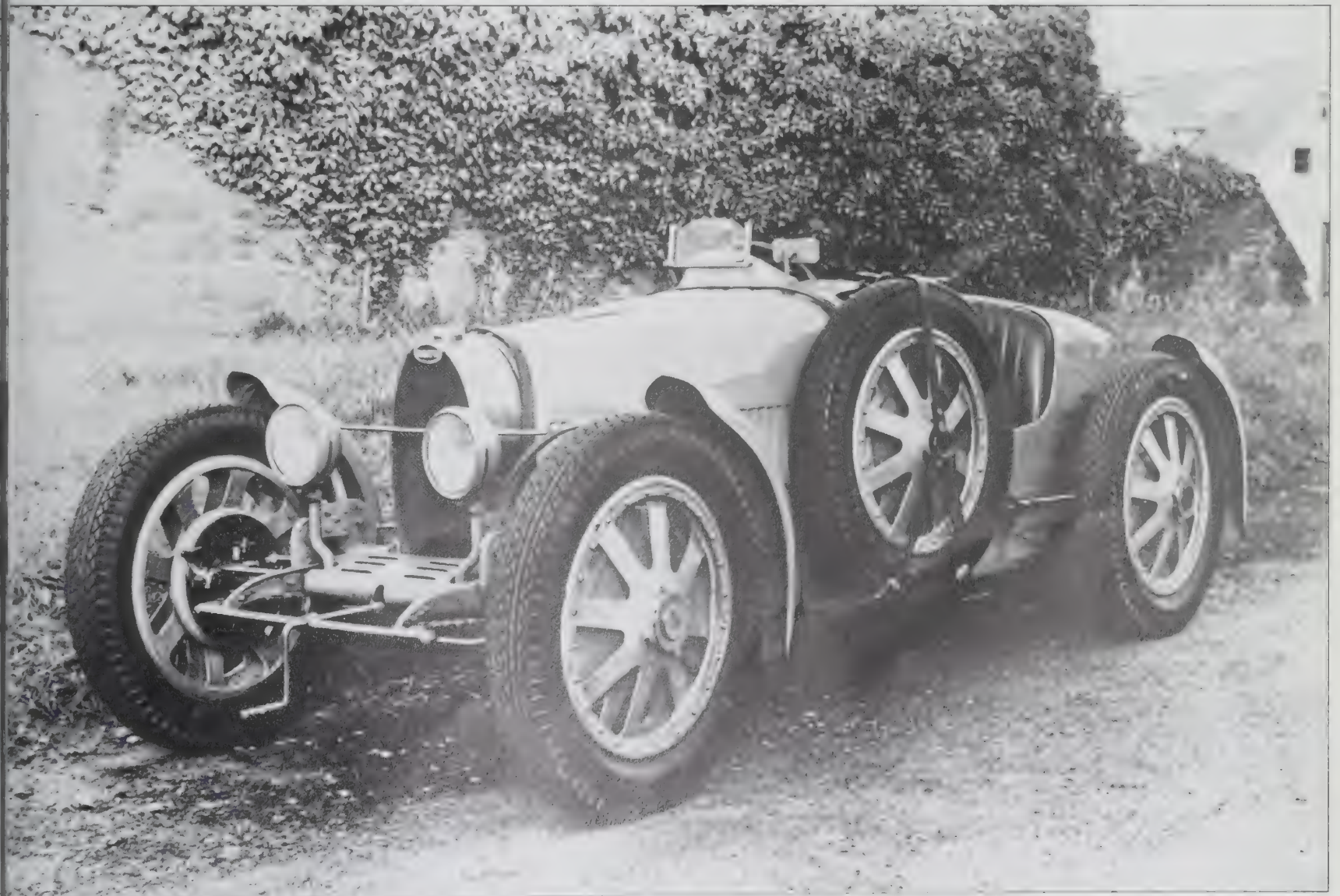
and less in demand, actually dropped in value by over 40% between 1950 and 1970. Since then they have performed even more strongly than vintage cars, increasing by no less than 1,450% over the period.

When car auctions began at Beaulieu in Hampshire in 1960, now the home of the world-famous motor museum, any cars of the 1930s were considered very risky entrants and the organisers more or less counted on American bidding for any reasonably high prices. Even the American bidders were a bit wary in the light of the mass of poor quality vehicles that had been imported from the UK in the 1950s.

Auction prices for all collectors' cars dating from 1920 onwards are down by 25% to 30% since the market high of 1978/79. The very high US interest rates of the summer have had a depressing effect on collectors as well as making it almost impossibly expensive for dealers to buy for stock. It may be a year or two before the market picks up again. Even when it does the big percentage rises are likely to take place among the less expensive cars.

The name 'Thoroughbred' does not mean very much other than to suggest the car in question was originally manufactured for a limited market and would therefore have been fairly expensive. In spite of that, many of the devotees of the low price-range American cars of the 1930s would certainly regard them as thoroughbred even

road-going version of a 1925 racing Bugatti. Prices have fallen by 25% since 1979.



VINTAGE & POST-VINTAGE CARS *continued*

if they were mass-produced. The Ford V8 4-door Sedans of 1936 and later are now very firmly in the collectors' league. Large numbers have been finished off all over the world by hot-rodding and fine examples are now fetching anywhere between \$10,000 and \$25,000 depending on their condition. Another feature of this market which applies to a great many other mass-produced cars is the premium value of the convertible. Only 28,000 convertible Ford V8s were built out of a total production of 820,000. A 15% to 20% premium already exists for the convertible but this is likely to become higher for the V8 and for many other cars of all periods firstly because collectors on the whole prefer them but, more importantly, because so few are now produced that they will in time become even rarer in the overall context of collectors' cars than they are already.

The enormous expense of servicing and repairing modern cars, let alone the ordinary running costs such as petrol, tax and insurance, is making mechanical competence a higher priority among young people than ever before. This is certain to have its effect on the second-hand/collectors' car market, for that is where, and only where, it is possible to buy a car that may actually appreciate in value.

The art of spotting which cars are going to turn into the highly desirable vintage cars of the future does not unfortunately have any consistent guide-lines. There is usually a hiatus of three or four years only between the time a car ceases to be quoted on second-hand dealers' lists and its reappearance on vintage dealers' forecourts. The majority, of course, never reappear at all and the built-in obsolescence of so many modern cars suggests that collectors will in future hardly find it worthwhile to lavish much care on such unworthy causes.

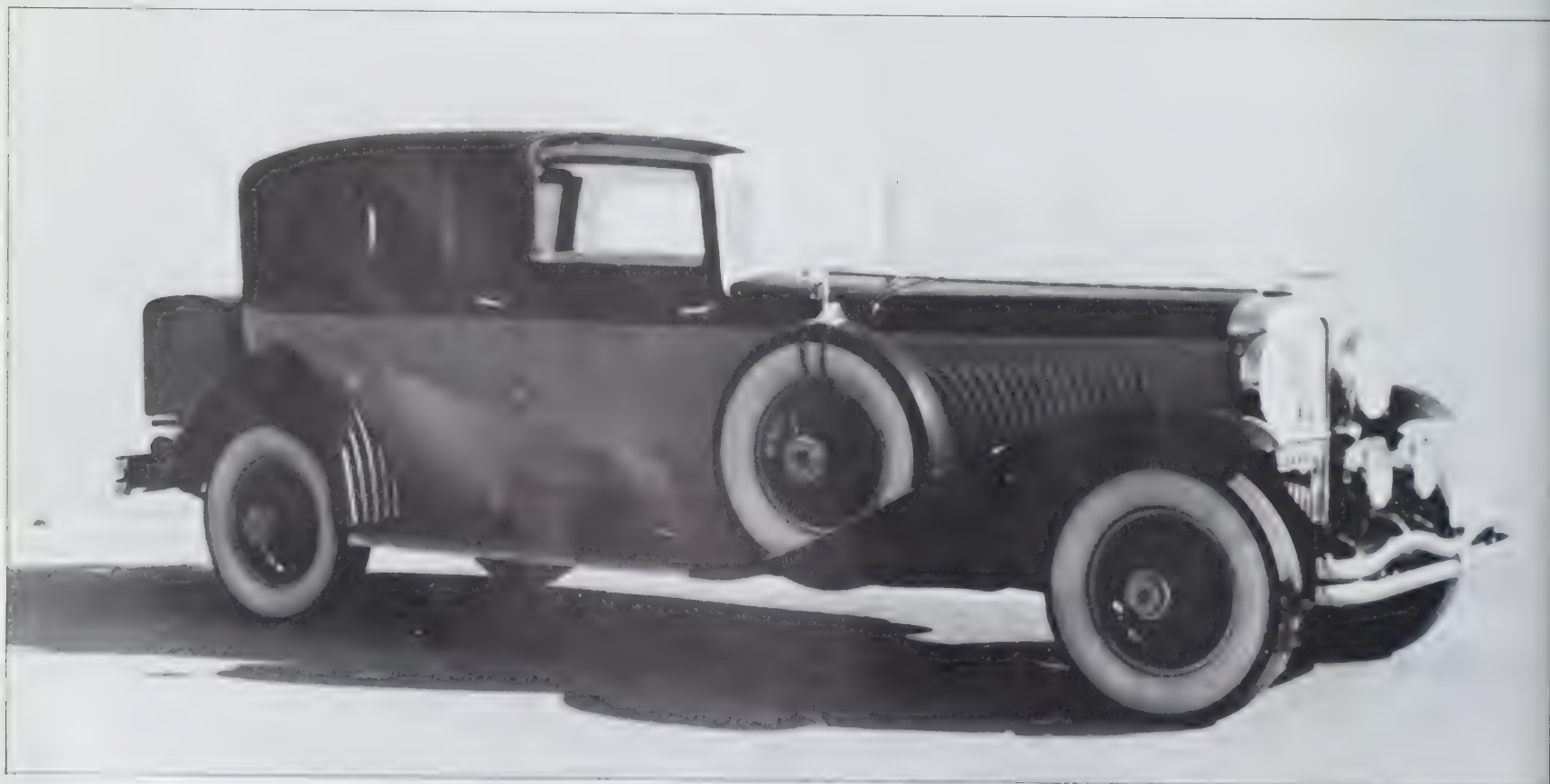
A great many cars of quite recent date are now being

tipped to become fully-fledged collectors' cars, most of them in a very accessible price-range. Among British convertibles that have begun or should soon begin to climb in value are the Triumph Herald Vitesse available at around £750, the Sunbeam Alpine at £1,500, the Morris Minor at £1,400 and the Triumph Stag at £3,500. Among the foreign cars already on the move are the Ford Mustangs, the Fiat 850 Spiders and the Renault Florides.

The most stylish cars or those which amount to landmarks in the development of motor-car design are always likely to be among the top performers. One particular car, the Fiat 130 Coupé made between 1971 and 1977, may well fall into this category. It was designed by Farina who was responsible for innumerable Ferraris and many of the most elegant cars ever to be put on the road. It was also Fiat's only serious attempt to enter the luxury car market. As a tribute of a kind to the great simplicity and beauty of its lines it was imitated almost immediately by other European manufacturers. Only 4,500 cars of this kind were made and they can now be bought for as little as £2,000 to £3,000 depending upon condition. The subject that constantly recurs in conversations between collectors is rust. Every car is more or less vulnerable to rust attack and values depend to a great extent on how successfully cars have been protected against it. Most cars are designed in such a way that rust pockets will inevitably develop. Buyers should know which places to check before settling on a price.

The most successful investments in vintage cars have always been made by people prepared to spend considerable amounts of time, energy and money. There is a constant search for old cars to which the TLC factor (tender loving care) can be applied and of those willing to spend as much time on a car as in it the prospect of making money in the process is real enough.

The Duesenberg is perhaps the most admired of American cars. This 1929 model would fetch \$150,000 to \$200,000 today.



BICYCLES

The oil crisis, rather than being a single event that occurred in 1974 when the price of crude oil just about quadrupled, seems to have developed into a problem that is here to stay. One of the only industries to benefit was that of bicycle manufacturing. For environmental reasons bicycles were already beginning to make a bit of a come-back in the early 1970s but sales from 1975 onwards have been soaring. This increased interest in modern bicycles has not yet had any marked effect on the collectors' market although this may yet happen.

Sotheby's have recently begun to sell the straightforward ladies' and gentlemen's roadsters of the 1920s and 1930s, but Christie's have confined their sales to machines made before 1905 on the grounds that there are just too many of the later examples around for them to command more than £50 or so, at any rate not enough to make auctioning them worthwhile.

In this very young collecting field it is the earliest bicycles, starting with the velocipede or 'bone-shaker' of 1860, that command the highest prices. The basic shape of the bicycle was really established by the introduction of the 'safety' bicycle in 1886, so it is the wide variety of experimental designs between those dates that appeal most to collectors.

At Christie's auction in May this year some remarkably high prices were paid. Three 'Ordinary' bicycles, better known as Penny-farthings, of the 1875-85 period fetched between £900 and £1,100, a range which indicates a 200% rise since 1977 when similar bicycles were first sold at auction.

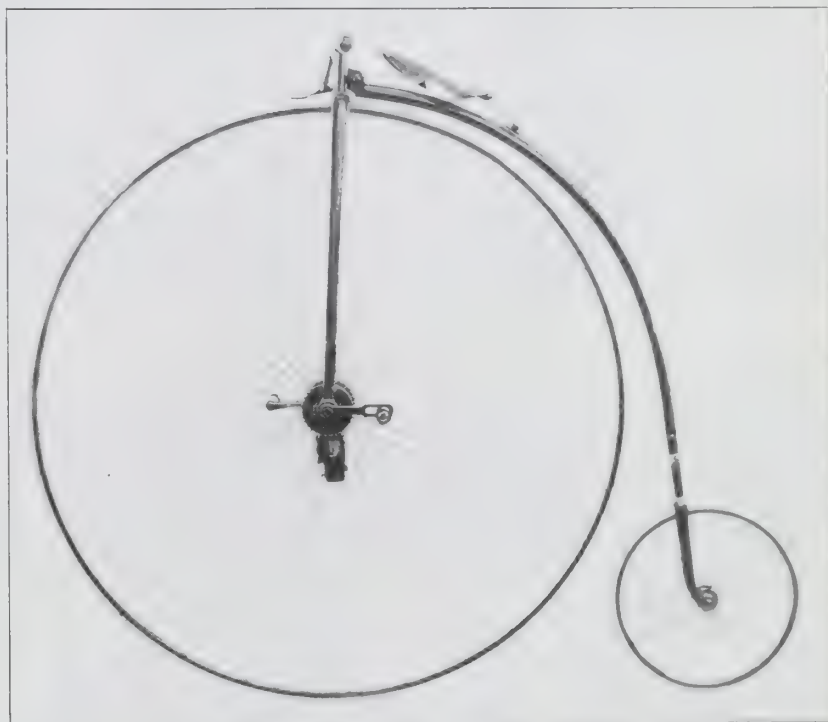
The retail price of Ordinaries in 1885 was between £15 and £20, no small sum at the time and equivalent to a price-range of £450 to £600 in today's money. Presumably nobody bought bicycles for investment in those days, but it is worth noting that only in the last three or four years have they managed to outperform inflation.

Bicycling in its early days, as with motoring, was a fairly high-class activity and the manufacturers were keen to promote it as such. Humber bicycles were very highly regarded and the early catalogues featured lists of patrons. These were nearly all titled, starting with the King of Belgium, on to the dukes and duchesses and through every degree of the peerage. Most Humbers were very expensive at £25 to £30 and painting on crests and coats of arms cost a further £2 to £5.

One difficulty manufacturers of the early bicycles had to face was the fact that they were quite rightly regarded as dangerous. A set of riding instructions accompanying an Ordinary of 1880 advised beginners to 'screw up their courage to the sticking point' before setting off. Not surprisingly therefore, there were even more tricycles than bicycles on the market in the 1880s. Tricycles are rarer today but command about the same top prices at around £1,000.

The outlook for prices is particularly hard to forecast. Most of the buying of both bicycles and tricycles is done by people who are primarily collectors of cars and motor-cycles to whom the prices seem on the whole quite low. The mechanical interest of bicycles is of course fairly limited by comparison with that of any motorised vehicle. Whereas veteran and vintage cars are respected as feats of engineering, bicycles tend, perhaps unfairly, to be treated with some frivolity.

The market is so new that prices still vary considerably from place to place. Many old bicycles are known to be lying out in barns all over France for example and could probably be bought for a fraction of what they would fetch at auction. An increase in interest in bicycling generally can not be bad for the collectors' market. On the other hand museums mostly have examples of all the models they are ever likely to want. Perhaps what makes the outlook for prices a little bleak is simply that bicycles have little of the magic of motor-cycles or cars. Whereas in the case of these the engine is a mysterious source of power that responds to instructions almost like another being, in the case of the bicycle the sole source of power is the rider's legs. Prices are expected to move ahead only steadily, probably outrunning inflation but very unlikely to achieve any dramatic growth.



Many different 'Ordinary' bicycles - better known as Penny-farthings - were made. Most now command around £1,000.

The Dursley-Pedersen made between 1897-1902 with its novel hammock-style seat was very comfortable. Originally priced at 19 guineas they now fetch between £500 and £600.



VINTAGE AIRCRAFT



(Above) A De Havilland Tiger Moth, one of the most popular aircraft of all time, fetched a remarkable £19,000 at auction in the summer.

(Below) This 1942 Hawker Hurricane, the star attraction of Christie's sale of vintage aircraft in July, was sold for £260,000.



MOTOR-CYCLES

Owning one's own aeroplane was for long regarded as a sign of immense wealth. Today that possibility is open to a vast number of people. Whereas most of the investments regarded as conventional produce income in the form of dividend, interest or rent, alternative investments on the whole produce no income but make up for this by their far better prospects of capital growth. But motor-vehicles of every kind, far from producing an income actually cost money to keep in running order, unless of course they are plied for hire. On that basis it might be supposed that such vehicles should not be counted as investments at all. However, the remarkably high prices paid in July this year at Christie's sale of the Strathallan collection of aircraft - previewed in our July issue - make it worthwhile at least to consider them as investments.

Demand for vintage aircraft seems to be directed mainly towards military aircraft or those with a war-related purpose. Vintage civilian aircraft, unless extremely old or associated with a particular feat or record, are not especially sought after. Given that this preference is well-established, the supply of military aircraft available to the market is effectively limited. This is because military jet aircraft will never be able to be flown by civilian pilots because of the costs of buying the plane in the first place, then of maintaining and running it, but most of all because of the training and licensing requirements.

Considering it already costs £150 an hour in fuel just to keep a Spitfire in the air, it is not surprising that there are only 100 or so serious collectors of vintage aircraft in the world. The people who care about these planes are also keen that they should be kept flying.

Although before the Strathallan sale there was a lot of fuss about part of the British heritage being lost to foreigners, in practice only one aircraft went to an overseas buyer. This was the 1946 De Havilland Mosquito sold to the 28-year old American oil millionaire and aerobatics champion Kermit Weeks for £100,000. The new owner intends to put the Mosquito regularly through its paces and this is more than can be said for the various British museums which acquired a substantial number of the other historic machines on offer.

Prices for the famous De Havilland Moths ranged from £6,000 for a Hornet Moth to £28,000 for a beautifully maintained Leopard Moth, about double the estimate. As a whole prices were quite a bit higher than those ruling in the market earlier and seem to signal a general upturn.

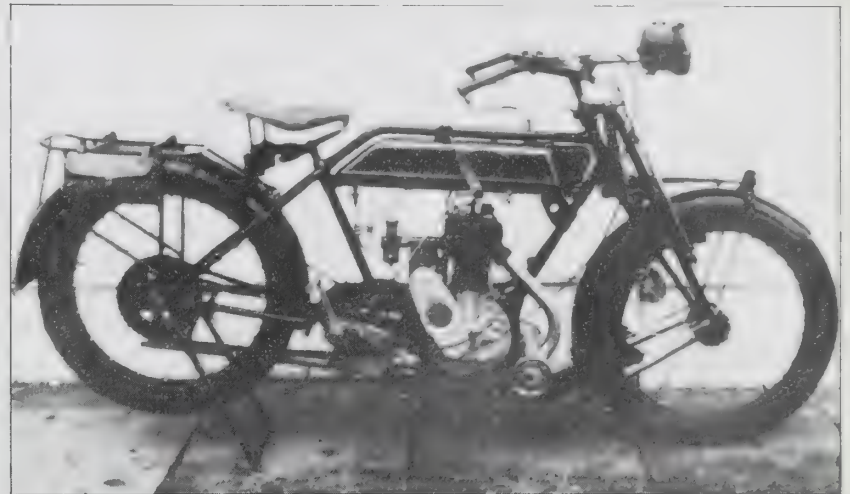
Extreme rarity of course produced the highest prices. The star attraction was the 1942 Hawker Hurricane. At least four bidders were still active at £200,000 and the aircraft, one of only three known to exist in flying order, was finally knocked down at £260,000.

For those wishing to get into the air, taking the vintage military aircraft route is by no means the cheapest. Although prices have certainly moved ahead, the performance of these aircraft as investments has not been all that satisfactory. Precise comparisons of market value are seldom possible because hundreds and maybe thousands of hours of restoration are often spent between an aircraft's appearances on the market and this will radically change its value. This market shows every sign of remaining one in which a few very rich amateurs only will be able to dabble.

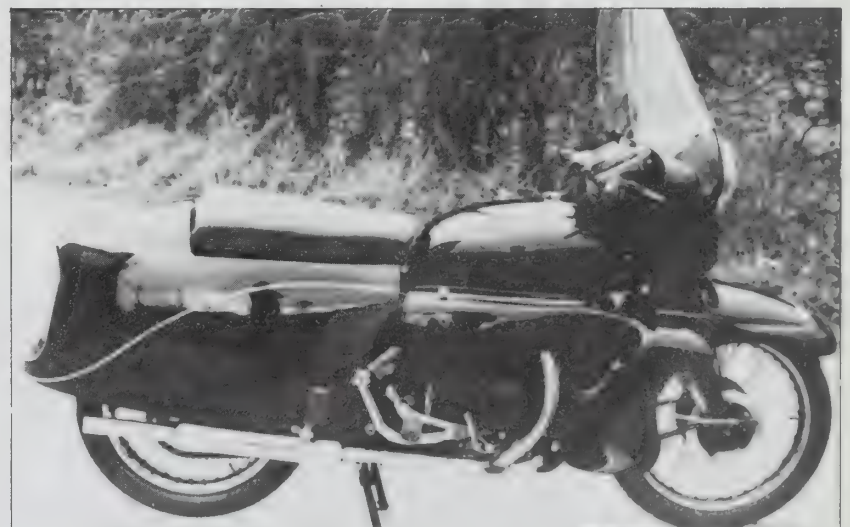
From the 1930s until cars came within the reach of working-class people, motor-cycles were their usual form of transport, frequently used with a side-car for wife and children. Although several films have done a good deal to glamourise the motor-cycle, it has retained its working-class image to a great extent in the UK.

The collapse of the British motor-cycle industry under the onslaught of Japanese competition cannot be taken

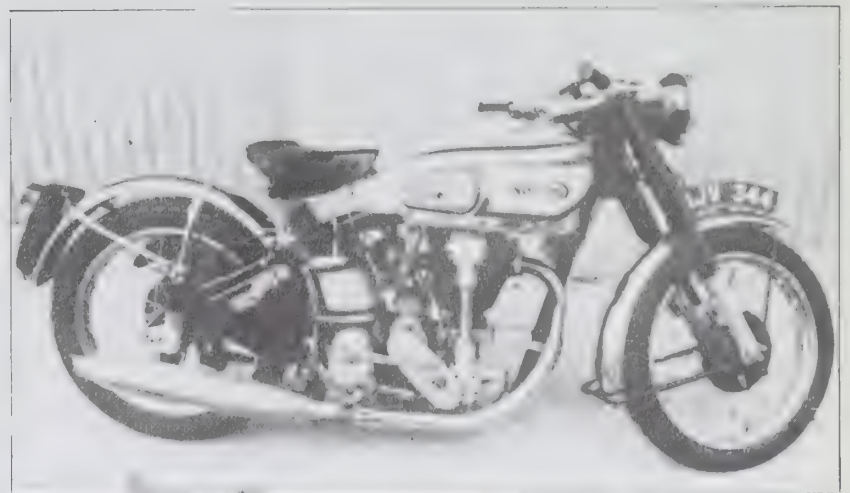
1920 Sunbeam 3½ h.p. Solo motor-cycle.



1954 Vincent 1000 c.c. Black Prince.



1948 Norton International 250 c.c.



MOTOR-CYCLES

continued

too seriously. For decades British motor-cycles were pre-eminent throughout the world. Complacency and lack of innovation for many years left British manufacturers unprepared for the outstanding performance and reliability the Japanese were eventually able to offer. Painstaking imitation over a long period combined with endless experimentation and testing was the formula which brought the Japanese victory in this area. The same formula of course now threatens Western motor-car manufacturers.

Just as, according to the macabre workings of the art market, the death of an artist produces a surge of interest in his work and a higher level of prices, so the demise of the British motor-cycle industry has given collectors a new incentive to buy.

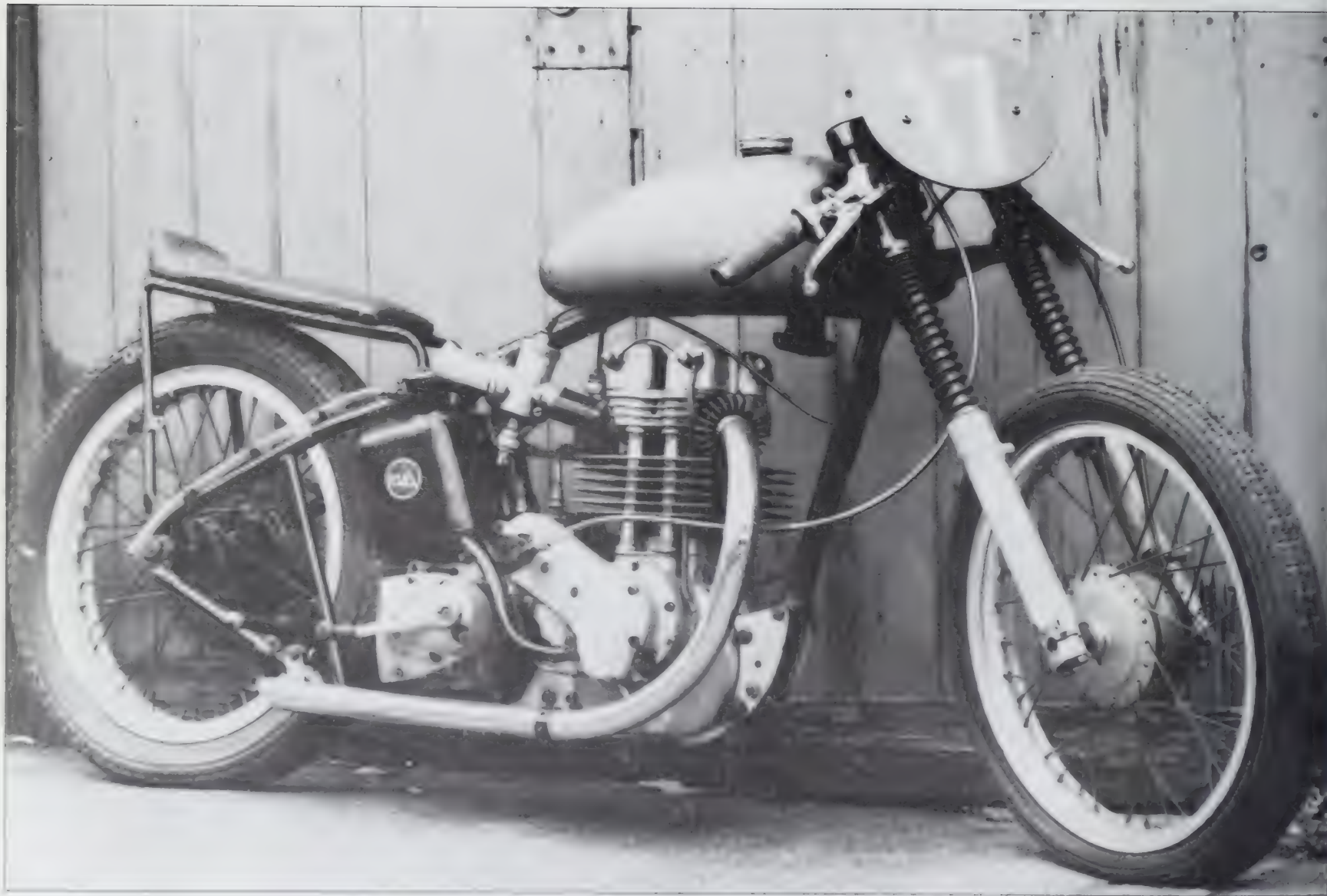
Thousands of quite ordinary machines of all periods are still sitting out in garden sheds all over the world, but these are not of great interest to collectors. The machines that really matter are the high performance bikes many of which, although down in value by 25% or so since 1979, are nevertheless selling in the £2,000 to £3,000 range. In the field of motor-cycles collectors are very much involved with maintaining and running their machines for everyday use.

Some of the most sought-after machines today are the 1921 Triumph Riccardo 500 c.c., the 1930 Scott Flying

Squirrel 500 c.c., known as the Rolls-Royce of the motor-cycle world and the Norton International 500 c.c. In the 1000 c.c. class the Brough Superior of 1936 and the Vincent Black Shadow of 1955 are the machines to be reckoned with. All these motor-cycles are up in price by between 300% and 500% over the last ten years and a few models restored to original specification which can now command £4,000 have performed even better.

It is significant that Christie's have recently auctioned their first Japanese motor-cycle. It was a 1971 Suzuki R500 and made just £600 – not a spectacular price but a clear sign of things to come. The big four Japanese firms, Yamaha, Honda, Suzuki and Kawasaki regularly produce racing specials which are derivatives of ordinary machines. The number is usually very small – five only if for a particular event, but sometimes as many as fifty. These are the machines which, because they are sure to feature in the motor-cycle history books of the future, will be in greatest demand. A useful pointer to the health of any collecting field is the number of publications it can support. Even though publishing is having its troubles, titles on classic bikes have increased. The very strong following for motor-cycle sporting events that has developed among the young in America and elsewhere augurs well for the investment performance of classic machines.

1939 Ariel 250 c.c. Special Sprint. Prices for motor-cycles with racing associations are likely to rise fastest.



CARS FOR THE CONNOISSEUR

ALAIN DE CADENET TEST DRIVES THE 1931 ALFA ROMEO 8C

The Alfa-Romeo 8C is one of the most versatile machines ever made, and so it is a perfect choice for the first of the series of *Cars for the Connoisseur*. This particular model is a long chassis Le Mans type that was driven to second place in the 1931 Tourist Trophy race by Borzacchini, an Alfa works driver. Since then, the car has spent most of its life in England.

Despite their reputation established during the 1920s, the Alfa-Romeo factory had begun by 1930 to suffer from increased competition from Maserati, Bugatti and others. As a result, Vittorio Jano, Alfa's resident designer was given the go-ahead to produce an eight cylinder car that could be adapted for many different uses. Because of the general economic climate at the time and the fact that the motor industry in particular was having an all too familiar bad time, he had to keep his design as simple and cheap as possible, and so he adapted and enlarged the proven 6C model. The engine was completely redeveloped into an incredible 2300cc unit, made highly flexible by the supercharger. It could deliver around 140 brake horse power in standard form, not bad for 1931! The first cars, equipped with medium length chassis and a light weight two seater body, were produced in April 1931, in time for the Mille Miglia. Later, a short chassis Grand Prix version was produced, followed by a long chassis four seater model for the Le Mans.

The driving position is a little cramped as Italians tend to have shorter legs than their

English counterpart, but the view down the long bonnet is marvellous. The wheels, with their cycle wings are quite visible from the cockpit, making it easy to place the car for quick cornering. Everything is well set out and visible, with the gear lever firmly located in the centre. The carburettor is an early Weber with a pump fitted to squirt a little fuel into the blower each time you press the throttle, so starting is very easy . . . two pumps, press the button and away she goes! The engine is very responsive, so a delicate touch is needed on the centrally placed pedal. The clutch is stiff and doesn't respond well to slipping. I found the gear box easy to get used to as the ratios are close together. However, there is no synchromesh, and so the ancient practice of double-declutching up and down the box is *de rigueur*. The Alfa will leap away from most modern two litre cars such as MGBs, and the road holding is superb, especially for a car fifty years old. Although the springs are stiff, the car hastens through fast and slow bends with the minimum of fuss. The steering is rather sensitive and so the car can be hard to hold in a straight line on a bumpy road as the shocks are transmitted directly to the wheel. The technique is to hold the wheel lightly, allowing it to move about and iron out the shocks.

Once I was used to handling the car, I began to look forward to driving it to Le Mans for this year's 24 Hour Race. The Alfa was, of course, there to be photographed as a spectator, although a sister car, driven by Lord Howe and Tim Birkin did win the race

in 1931. Alfa-Romeo 8Cs also won the race for the following three years, which says something for the reliability of this car. I drove first to Newhaven, to catch the Dieppe ferry, the most bearable and old-fashioned of the many ways of crossing the channel. At first, I had to treat the car with great care, because of the engine's recent overhaul, but I soon found that 2000rpm gave nearly 50mph. As the engine settled down, I was able to increase the revs to 3500 and then the car came alive in the most unbelievable way. It was light and effortless to drive and I could not help comparing it with the contemporary three, four and a half and six litre Bentleys, which were almost truck-like in their heavy handling. It is easy to see why the Alfa 8C heralded the new standards of performance and reliability that were to be the yardstick for the 1930s. The long chassis allows enough room for a couple of bags and so two can tour in both style and comfort. There is an adequate windscreen, complete with wipers, and the rather sparse hood gives some measure of protection against downpours. One item I did love was the little inspection flap above the gear box which could be opened to let hot air into the cockpit . . . an early optional heater perhaps?

To buy an Alfa 8C in the early 1930s would not have left much change from £2,000, and so it was not a cheap car. The same sum would have purchased half a dozen MGs, but it was special, one of the most advanced and enjoyable cars of its period.

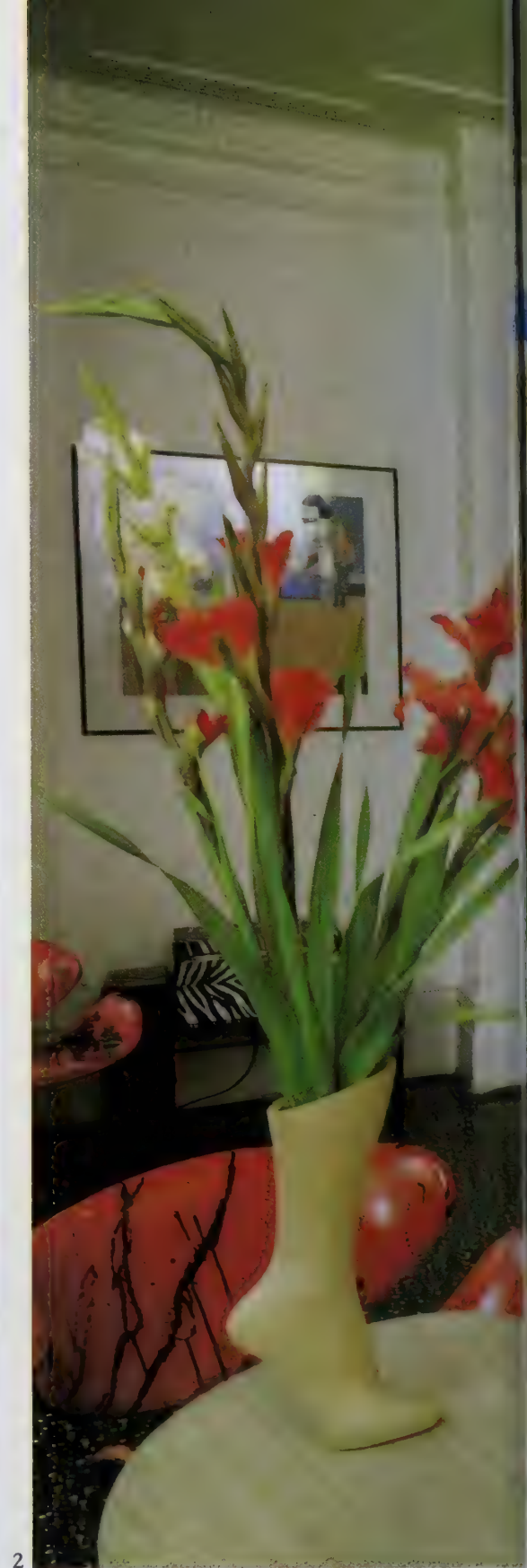


AN ARTISTIC INTERIOR

In the faded elegance of a mansion flat in an Earl's Court square, Duggie Fields, perhaps the most startlingly original of the younger London painters, has created an equally startling and original environment

1: Artist Duggie Fields in the studio room of his Kensington flat. The windows are covered with twisted strips of plastic. The telephone is splashed with paint.

2: The studio. Centre, 'Minimal difference between one sexual object and another'. Right, 'Just a chance encounter and goodness knows what complications may follow'.



Duggie Fields's sitting-room is the most stimulating, and the least comfortable, I have ever sat in. I find myself in an unupholstered uneasy-chair, constructed to the painter's Rietveld-ish design, the sides of which are shaped and painted like stylised artist's palettes. This remarkable piece of furniture, shown at the Icon Gallery's 'Furniture-Sculpture' exhibition in 1979, forces one into a posture of intense and upright alertness. My feet are resting foursquare on cold hard echoing linoleum, painted pale grey then trailed with dribbles of black that bring to mind Jackson Pollock's action paintings.

Poking disconcertingly through the over-stuffed satin cushions of the adjacent sofa,

which are as red and slippery as Dali's Mae West's lips, is a dismembered woman's arm. This, and the female torso bearing the legend 'Exquisite Form' and suspended on the wall behind me, that has been painted with a mural incorporating Icarus from Matisse's *Jazz*, began life in a shop window, selling brassières or whatever, as someone's plasticised ideal of human beauty.

These three main decorative themes – palettes, paint-splashing and, in particular, the mannequin 'scatter sculpture' run riot through the other rooms of the spacious Earl's Court mansion flat. Simultaneously fascinating and repulsive as they are, the visiting art-lover's only recourse to the latter is to admire their

witty elegance, and to smile. A reaction that pleases their perpetrator.

The hall lamp, for example, is swagged with chains that fetter a number of severed hands. The spartan studio, where Fields paints his enormous canvases flat on the floor, is brightened by a bunch of gladioli that sprout from a tip-toeing leg chopped off at mid-shin. Nearby, ivy clammers out of the bashed-in skull of a long-necked millinery bust. And, perhaps most sinisterly, a complete (as far as one can tell) female figure lies swathed and chained along the skirting-board in his bedroom – the only room, incidentally, that is carpeted.

Palettes are everywhere in the bedroom – a



table, an ashtray, two clocks, and dozens of children's watercolour sets and several Andrew Logan mirrored ones on the pinkish neutral walls. Above the window, where the paper is peeling from the ceiling, the inside has been painted blood red, like the torn and bleeding fabric Dali designed for Schiaparelli. The bed, its head provided by the original Victorian mantelpiece, and its mound of scatter cushions are covered in the same canvas that Fields paints his pictures on, also 'action' splattered with red and black.

But, of course, what dominates each of the rooms, what one's eyes are ineluctably drawn to, are the paintings themselves. Covering a good proportion of the wall-space, the in-

tensely powerful hard-edged, strong-coloured pictures *demand* one's attention. The idealised figures, often half-abstract, of muscular slim-hipped men and shapely big-breasted women in sexually provocative accoutrements are like totems, or advertisements, for a mythologically perfect race. The spaces they inhabit are peppered with quotations from the work of Mondrian, Leger, Miro, Arp, Picasso, Kandinsky, Tanguy, Fontana, Munch, Tretchikoff, Praxiteles and, as the decor details would lead one to expect, Dali and Jackson Pollock. Some people might be shocked by this apparent plagiarism, but Fields, like the rest of us, has grown up surrounded by images of the work of these mostly 20th-century masters.

They are a part of his mental landscape. They have moved him and are imbued for him with the power to move. He uses them, in his own work, it seems to me, 'conceptually', as a visual shorthand, as a tribute, as a joke, as *objets trouvés* like Picasso finding the saddle and handlebars of an old bike and putting them together as the quintessence of a bull.

The other potentially shocking thing about Fields's work (but which hasn't deterred collectors in Japan, France, Germany, Australia, Italy, Spain, Canada, Holland, Britain and on both coasts of the USA) is the missing bits. The figures often appear without parts of their arms, legs or heads, and the stumps are filled in with a red as raw as that painted on their



3



4

3: The bedroom. A lampshade with breasts, a wrapped figure, a torn and bleeding ceiling and a painting entitled 'Modes of Perception'.

4: The sitting-room. Left, 'All that glitters (portrait of Joan Quinn)'. Right, with black metal chains, 'Those who love their own creations too much fall into bondage'.

5: The bedroom. Palette table, palette clock, palette ashtray, Andrew Logan mirrored palette, children's watercolour palettes, ornamental wire palettes – nineteen in all. Centre, 'Misconceptions of the linear mind'. Right, 'Joie de vivre' (detail). Photographs: Tim Street-Porter

nipples. Fields's mother once told him they gave her nightmares, then went on to talk about Francis Bacon. He explains that, far from missing, these bits were never there. 'They've not been subtracted – the rest, what you see on the canvas, has been added.' He's interested that the people who are disturbed by this imagined limblessness, who must think his figures can suffer pain, can look at ancient amputees like the Venus de Milo without being troubled.

Glancing from the pictures to the scatter sculpture, the notion occurs that the dismembered limbs, that are placed in the rooms like the figures are placed in the work, somehow curiously fit the painted stumps.

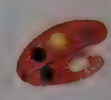
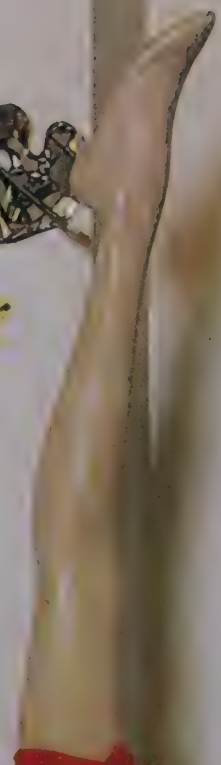
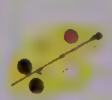
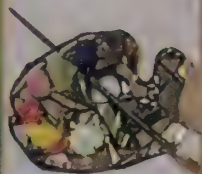
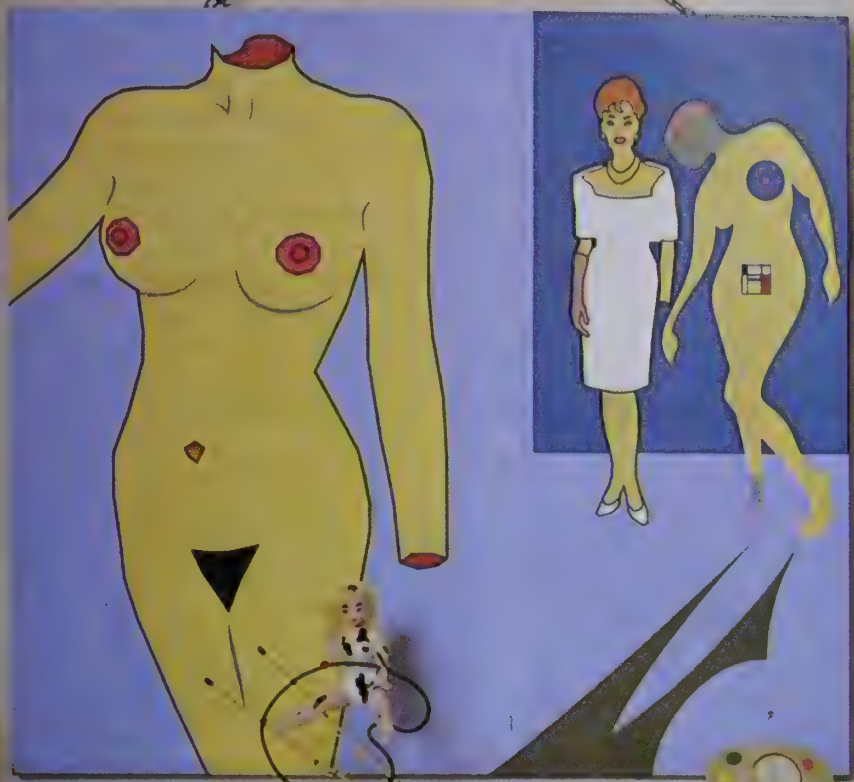
The ashtrays on the table are shaped like gesturing hands or pouting lips. The lampshades have latex breasts. The telephone is splashed with multi-coloured acrylic paint.

Images and ideas reflect back and forth between the two-dimensional and the three dimensional. I have never been in an environment that has developed so organically from the mind of its creator/occupant, that is such an expression of an individual spirit. In Duggie Fields's flat, life imitates art.

Fields decorates himself similarly. He painted his Abstract Expressionism tuxedo and his Tachisme suit with the same acrylic as his canvases. He wears brooches and rings made from plastic eyes and thumbs. His very signature incorporates a palette.



5



IMPERIAL GLASS

Some remarkable examples of enamelled and engraved glass from Continental factories have recently been added to English collections. Two pieces in particular reveal fascinating links with European Royal families.

Two superb examples of 18th-century Continental glass have in recent years been acquired by, respectively, the National Museum of Wales in Cardiff and the Pilkington Glass Museum in St. Helen's. Both are products of that rich glassmaking world which over the centuries had developed in the area of the Riesengebirge. The mountain range divided Bohemia from Silesia (today it forms the boundary between Czechoslovakia and Poland). Both glasses are decorated with the skill and artistry characteristic of the best workshops in the region, with themes of considerable historical importance. They ought to be widely known, both as products of the art of glass of the finest order and for the fascinating stories they have to tell – when studied under a magnifying glass and with a history book at one's elbow.

The Cardiff acquisition of 1976 is a Silesian goblet of a type which, until now, the British public have been able to see only in the two great London museums. It stands 30 centimetres in height (the foot has been broken and restored, but the estimate seems reasonable), and its most characteristic feature is the graceful curve of the lower part of the cup, which has been attained by skilful cutting and which gives a charming touch of Rococo. The knob on the cover is richly faceted and so is the swelling on the stem. Goblets of this general shape were typical of the area, and many were made in the glasshouses in the villages which lay dotted along the Hirschberger Thal on the Silesian side of the mountains, down to the spa of Warmbrunn. This was the great decorating centre of the area, with masters like Christian Gottfried Schneider (1710–1773) to set the

standard. There is every reason to believe that the Cardiff goblet was engraved there. The engraving tells the story of the conquest of Silesia, formerly Habsburg land, by Frederick II of Prussia between 1741 and 1745.

On 31 May 1740 Frederick had succeeded his father as King of Prussia, and one of his first acts in his new position of authority was to revive a claim by his house on the three main provinces of Silesia. The claim was ancient, had lapsed and was invalid, and Frederick admitted unofficially that his claim was made partly out of 'a desire for glory, even out of curiosity' and 'as a means of acquiring reputation and increasing the power of his state'. In Vienna, the claim was indignantly refused – and Frederick marched into the disputed lands. In April he won his first important victory at Molwitz.



In the meantime, in Vienna a problematic situation had arisen, which was to affect the whole of Europe. In October 1740 the Emperor Charles VI died, and his only child Maria Theresa (born 1717) could not succeed him because she was a woman. When she eventually did become Empress it was because her husband (whom she had married in 1736) was elected Emperor of the Holy Roman Empire at a diet in Frankfurt in 1748. The election marked the end of the War of Austrian Succession, which raged through Europe for eight years, and eventually came to involve almost every nation including Britain. But the war had been sparked off by Frederick's invasion of Silesia, which sent a shock of fear through every land. The most important result of the war was not the election of Franz I as Emperor, but the acquisition of Silesia by Prussia, for this gave an important tilt to the balance of power, in Prussia's favour, at the cost of Austria.

The engraving of the Cardiff goblet centres round a profile portrait of Frederick II, framed by a laurel wreath and flanked by the figures of Honour, holding laurel branches, and Justice with sword and scales. Underneath is depicted the battle of Kesselsdorff, which was the final and decisive battle in the Prussia-Austrian conflict, and which led up to the peace in Dresden in December 1745, where Silesia was formally ceded to Prussia. The battle is described in miniature, but the small scale does not detract from its liveliness – cavalry charging, soldiers marching, artillery being brought forward, fallen soldiers lying strewn on the battlefield, gunsmoke clouding the skies. A long text underneath the picture in a frame describes the circumstances, time and place. Round the bowl, neatly organised into similar, texted picture panels, are descriptions of four other decisive Prussian victories in the campaign, at Molwitz in Silesia, 10 April 1741, at Chotusitz and Czoslau in Bohemia, 17 May 1742, at Friedberg and Strigau in Silesia, 4 June 1745 and at Sorau in Bohemia, 30 September 1745.

Whoever had the goblet made must have wanted not only to flatter the victorious Frederick, but also to demonstrate what beauties could be produced by one of the major industries of his new land and the skills of its people. Ironically, Frederick's conquest was to destroy these very industries and skills for a long time to come. For with the separation from Bohemia, the vitally important give-and-take with its great glassmaking neighbour was finished for Silesia, and its own production of

1 & 2: The Pallme-König ceremonial goblet, decorated with enamel portraits of the Emperor Leopold II and his Spanish-born wife Marie Louise. Pilkington Glass Museum.

3: The Frederick of Prussia goblet, made in Silesia, engraved with a portrait of Frederick. National Museum of Wales, Cardiff.



luxury glass went into a rapid decline. The goblet in Cardiff which at the earliest can have been made in 1746 seems to indicate that good work was still being done at that date.

While the engraved goblet in Cardiff is an exceptionally fine example of a well-established *genre* of ceremonial glass, the acquisition from 1970 in the Pilkington Glass Museum is a truly unique piece, with few known models or successors. It is a covered cup which rests on a square foot and short stem, all made in opaque white glass and richly decorated in many-coloured enamels and gold. Foot and cover have neat arrangements of swags and formalised flowers in a distinctive Neo-classical style. But the central points that draw the eye are the portraits in oval frames of the Emperor Leopold II and his Spanish-born wife Marie Louise.

The Emperor is wearing the Order of the Golden Vliess, and his portrait is flanked by trophies with inset frames, where Justice carries her sword and scales and Fortune leans on her anchor. Below the frame is the so-called Crown of Charlemagne, which is still preserved in the Vienna Schatzkammer and now recognised as dating from Ottonian times. Above his portrait is the Crown of the Austrian Empire, which was ordered in 1602 by the Emperor Rudolph II. The Empress' crowned

portrait is surrounded by flowers, with the Austrian double eagle inset at the four cardinal points of the frame. The lower one of the four has a Rococo cartouche, which in a curious way breaks with the otherwise pure Neo-classical style of cup and decor.

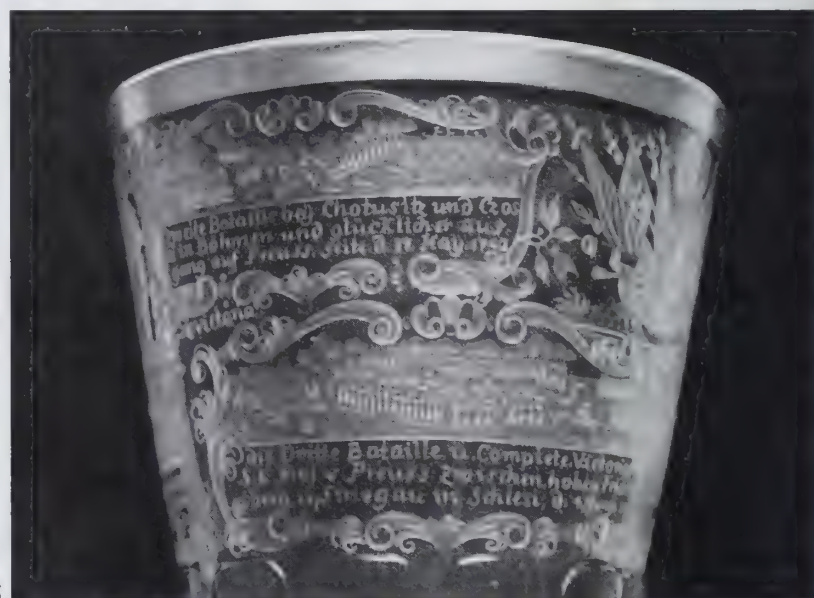
When the cup was acquired by Pilkington's the portraits were said to show the Emperor Joseph II, Leopold's brother and predecessor on the Imperial throne from 1765 (first jointly with his mother Maria Theresa and after her death in 1770 alone until he himself died in 1790). This did not seem to harmonise with the style of the cup, nor were the portraits right. All fell into place when the cup became associated with Leopold II. He was crowned Emperor on 6 October 1790, and the presence of the two crowns of the Empire and of Austria makes it most likely that the cup was made for that occasion. Leopold died in 1792, so the dating of the cup falls within narrow limits.

It is tempting to imagine that the cup was made to attract some nobleman or even the Emperor himself to purchase it. But this obviously did not happen, for the cup was put to quite a different use. According to an old tradition, written down in 1926, it was presented to a glass-engraver and dealer in Steinschönau, Ignaz Pallme-König, on his appointment as Head of the Engravers' Guild

in that town, one of the great glass decorating centres of Bohemia (today Kamenický Šenov), and we must assume that it was designed and executed there. Its association with a named member of this famous Bohemian glass family adds to its interest. In the transcript the gift is described as a 'Beinglaspokal mit dem Bilde Josef II und seine Gemahlin', so allowing for the faulty identification of the Imperial pair there should be no room for doubts. The cup is unusually large and more grandiose than any other known piece of 'Beinglas' in northern Bohemia at the time, and its acquisition is indeed an important one for the Pilkington Glass Museum.

My grateful thanks go to Dr. Olga Drahotová of the Museum of Decorative Arts in Prague for identifying the portraits and the crowns on the Pilkington cup, as well as for the quotation from the Pallme-König transcript and her general comments on the originality and exceptional quality of the goblet, as seen in the context of 18th-century Bohemian glass.

4, 5, 6, & 7: Details of the engraving on the Frederick of Prussia goblet, showing the main battles of the campaign, Molwitz in Silesia, Chotusitz and Czoslau in Bohemia, Frideberg and Strigau in Silesia, and Sorr in Bohemia.



A TWENTIES AFFAIR

The Park Lane Hotel, whose interior is one of the most impressive monuments to the Art Deco style in London, is a suitable setting for the Park Lane Antiques Fair, to be held from 6–10 October. As well as exhibitions representing the best in antiques, there will be for the first time a decorative arts section with dealers specialising in the 19th and 20th centuries

The Park Lane Hotel has occupied its present site on the north side of Piccadilly since 1913, though for the first fourteen years of its existence it remained a ghostly steel skeleton. During all these years a lonely watchman stood guard there waiting for a dream to be fulfilled, the dream of a romantic young figure called Sir Richard Vincent Sutton who died in France during the First World War. A wealthy young property owner, whose property included several Georgian houses near the south end of Park Lane, the soldier-baronet became involved in a scheme to redevelop the site and build London's most magnificent hotel there, conceived as a 'millionaire's home from home'. His tragic death halted these plans and the huge steel framework became popularly known as 'The Bird Cage'. No new entrepreneur was found to finish the project until 1924 when it was bought by an enterprising Yorkshire hotelier named Bracewell Smith, who risked everything in the great adventure of converting the Bird Cage into the Park Lane Hotel. Bracewell Smith, whose long career in the hotel business earned him a knighthood and a reputation as the greatest hotelier of his time, also went on to become Lord Mayor of London. The hotel still remains under the control of its founding family and the present Chairman of the Board is Clive Carr, the founder's grandson.

Both tradition and design make the Park Lane Hotel a rare living reminder of the jazz-age. The building itself, although not architecturally remarkable, was excellently built, using the best British building materials. The architects were Messrs. Henry Tanner, who are in existence to this day, and who built other London hotels including the earlier Regent Palace Hotel. The 1924 project was for a symmetrical double fronted building, with a deeply recessed middle section, its appearance in great part pre-determined by the existing steel framework. Its style lies somewhere between French château and Lutyens colonial and is perhaps best described as the typical late Edwardian mansion block style which fitted comfortably into most London streets. It was a style that was safe and popular, concentrating on spacious and comfortable living. The original symmetry was altered by an extension to the building started in 1929 when the owners acquired the old Saville Club next door. The resulting annexe provided more rooms and a separate entrance to the ballroom suite.



1: The Louis XIV panelled Grill Room.

In the mid-twenties, when this hotel was under construction, Art Deco in all its guises was the height of fashion in Paris. The English never accepted the style wholeheartedly, and it was not until the last year of the twenties and more particularly during the thirties that Le Corbusier's influence affected the English lifestyle. During the twenties styles were much cosier in England than their more avant garde counterparts across the Channel. Mock Tudor, mock Elizabethan, and the Queen Anne style made their appearance in London and more especially in the suburbs and commuter belts. The planners of the Park Lane Hotel wanted a modern showpiece and accordingly there is a wide variety of mock antiquity. Much of it remains unaltered, though most of the bedrooms have had to be adapted to cater for modern needs and the restaurant originally furnished by Waring and Gillow and decorated with Aubusson embroideries is no longer. Some of the main rooms have maintained this atmosphere of gentility that is hard to find in modern hotel construction. There is the 'Old Roman Lobby Lounge', a modern version of the Roman atrium with stone walls and a gently domed ceiling where yellow and clear glass softens the daylight that comes in. There are still potted palms in Compton stoneware jardinières and some original light fittings, though the black and silver carpet has been replaced. The Tudor Room, decorated by Harrods, is half timbered with a mock baronial fireplace, and an ornamental frieze incorporating heraldic

shields and Tudor roses. It prompted a contemporary commentator to write that it put her in mind of 'tea after the hunt in an old country mansion'. The Oak Room, a few steps away reminded her of 'a world of coach and cobblestones, post horn and postilion'. The room is in fact an exact reproduction of the Old Globe Room at the 13th century Reindeer Inn at Banbury, complete with oak panelling and an elaborate figured plasterwork ceiling. The last in the 'reproduction' series is the Louis XIV Grill Room which was furnished by Robersons, a Knightsbridge 'decorator and furnishing specialist' who boasted that they kept twenty complete old panelled rooms always in stock. For the hotel Grill Room they provided William and Mary Furniture and managed to get hold of the Louis XIV style panelling that had once been in J. Pierpont Morgan's house on Princes Gate. Legend has it that the whole room was removed section by section and reassembled on Piccadilly. Legend also has it that this is precisely the sort of mad enterprise which visiting Americans adore, and was no doubt a gimmick approved of by the planners, for mock Louis XIV is not a typical 1920s decorating fad.

American domestic architecture of this date paid almost obsessive attention to plumbing and modern gadgetry, and as a substantial percentage of the guests at the Hotel was expected to be from across the Atlantic, Bracewell Smith spent nearly five months in the United States in 1925 studying modern hotel construction and seeking advice from his friend Statler whose chain of hotels across the nation had already made him famous. When it opened, the Park Lane Hotel was proud to announce it was the first hotel in the British Isles with a private bathroom in every bedroom. 1920s bathrooms had a tendency towards palatial grandeur with marble, mahogany, elaborate taps and great areas of polished chrome piping. The bathrooms throughout the hotel were entrusted to Messrs. Shanks Ltd., and some of them retain their original splendour. Throughout the hotel the best materials available were used. The *pièce de résistance* of the Park Lane Hotel is its magnificent Ballroom.

If designers in this country adopted any area of Art Deco enthusiastically it was the Hollywood spectacular style and the Park Lane Hotel Ballroom is the best example of this in London. It was also probably one of the

first and was a daring project for Higgs and Hill who were the designers. It occupies a part of the ground floor and a large area of the basement. An article in *Building* for June 1931 describes it as having 'something of the wonder of Aladdin's Cave'. There is an elaborate foyer and a grand staircase which leads first to a mezzanine gallery then sweeps down to the immense ballroom below. *Building* goes on to comment, 'the decorative scheme for these apartments has been skilfully carried out with a view to their use at night time'. In the main ballroom there are three big chandeliers in ice-cream colours of frosted glass, and against the walls a series of light fittings resembling cascading fountains set against shaped peach-mirror panels. Upstairs the light comes from clusters of vertical strips topped with Chinese pagoda motifs in matt chromed metal, slightly reminiscent of head dresses from Chu Chin Chow. There is also lighting hidden in cornices. The decoration has a feeling of oriental fantasy. In the foyer, on either side of the staircase, there are painted panels, by Miss Gilbert, depicting exotic dancing girls fondly watched by musical cherubs playing accor-

dians and pipes. The wall surfaces here are of silver leaf lacquered with gold. The architraves to the doors and the skirtings are of Swedish green marble, while the doors are of veneered sycamore stained to a soft green and framed in jazzy silver mouldings. Some fine Art Deco carpeting also remains in this area, grey-green and beige, decorated with swags and leaves and ribbon motifs. The most spectacular single feature in this area is the wrought and cast balustrading to all the staircases manufactured at the Birmingham works of J. R. Pearson. Back in the main ballroom there are decorative plasterwork panels depicting winged horses restrained by muscular youths in loin cloths. Throughout the colouring is in soft pastel shades with a metallic finish 'to provide a brilliant background to the dresses of the guests, without providing any predominant colour which might be unsuitable to any individual'. The whole scheme is curvilinear rather than linear Art Deco, the lines being softened everywhere with curves and chinoiserie, rococo, swags and frills. It is none too serious and utterly delightful.

2 & 3: *The Ballroom is the best example of the Hollywood spectacular style of decoration in London. It is also one of the earliest, and was described at the time as having 'something of the wonder of Aladdin's cave'. The combination of pastel shades, adventurous modelling, expanses of mirror and exotic lighting made it utterly delightful.*
Photographs: Angelo Hornak





A TRADITION RESTORED

The restoration of furniture has somehow failed to capture the public's imagination in the way that similar work in the fine arts has, and so the highly skilled activities of a firm such as H. J. Hatfield & Sons might easily go unnoticed. The number of firms specialising in this type of work is extremely limited, and the present renaissance of the company since it was acquired by Philip Hewat-Jaboor in 1980 is particularly commendable.

Hatfields has a long and distinguished history. Founded in 1834 by Henry Hatfield, it was then taken over by his three sons Jasper, Archie and Henry. All three were excellent craftsmen, and following in their father's footsteps each developed superb skills as metal workers – particularly relevant at a time when the revival of interest in French 18th century furniture was at its height. The brothers produced techniques of patinating and chasing bronzes which have become one of the company's mainstays. By the late 19th century, Hatfield's had a staff of some 26, including eight full-time chasers, twelve cabinet-makers, gilders and restorers, and five boy apprentices. Such was the skill of the Hatfield brothers that they received a First Class award at the West London Industrial Exhibition in the Floral Hall, Covent Garden in 1865.

The effect of the award on the firm's prestige was immense, and by the end of the 1890's their work was in great demand. Many famous clients including King Edward VII patronised

Hatfield's, which received the Royal Warrant in 1896 when Henry J. Hatfield was appointed 'Bronze figure and ormolu manufacturer to the Prince of Wales.' In consequence, there are many items of furniture at Buckingham Palace and Windsor Castle bearing gilt-bronze mounts produced by the Hatfields. By 1906, all three brothers had been awarded Royal Warrants by the King, and the very high quality of the bronzes cast and patinated there resulted in commissions from many parts of the world. In 1888 awards were received from exhibitions in Germany and Denmark for the quality of bronze casting.

At this period, the firm had three show-rooms, displaying furniture, bronzes and giltwood objects. These were however, emphatically not for sale but for inspection, facilitating discussion of the choice of colour for a bronze, the tone of a gilt mount or the correct patina of a Louis XV bureau. Three contemporary photographs survive to indicate the taste of the period and the opulence of the individual pieces on show at Hatfield's. The



2

firm's tone and reputation is attested to by the distinguished list of clients. Commissions for bronzes, repairs of bronzes and ormolu, and subsequently furniture restoration flowed in from the leading connoisseurs of the day.

Such was the demand for outstanding craftsmanship that the firm kept two boxes of tools constantly at Waddesdon Manor in Buckinghamshire, where the superb Rothschild collection kept them continually busy. A team made up of four or five craftsmen would spend up to two weeks at a time in the house, and similar commissions came from Lord Hertford and Mr. Richard Wallace. Throughout the 19th century, until the death of Mr. Wallace, the Wallace collection with its unrivalled treasures of French furniture of every type was in the expert care of the Hatfield brothers.

Although the First World War saw the demise of the society on whose lavish patronage the firm had thrived, Hatfield's survived the war without too many problems. During the Second World War their premises in Charlotte Street were bombed, and the workforce reduced to a small handful of people under the control of Jasper's son Fred Hatfield. As in many old family firms the struggle continued to revitalise and maintain standards. Today, some of the craftsmen from pre-War days are still employed and under their guidance new staff are taken on to maintain the outstanding craftsmanship on which the firm's name has been based. Over the 147-year history of Hatfield's a vast collection of ormolu and gilt-bronze mounts has been assembled, and it is from these that castings are still made today. The process of production is still the same and after casting, chasing is still done by hand, with gilding and patination of bronze following the traditional methods.

Under Philip Hewat-Jaboor and Philip Astley-Jones, Hatfield's is rapidly regaining its 19th century reputation under new management and still has an impressive clientèle. Work is carried out for many Royal and private collections and museums, among which is the collection of French furniture of the late J. Paul Getty now at Malibu, California.



1

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RESTORATIONS
REPAIRS & REPRODUCTIONS
OF
H.J. HATFIELD & SONS, LTD
42, ST. MICHAELS ST. W.2.
ANTIQUE & MODERN WORKS OF ART

1: Hatfields old showrooms in Charlotte Street where the works of art on view were not for sale but as examples of the craftsmanship available, c. 1900.

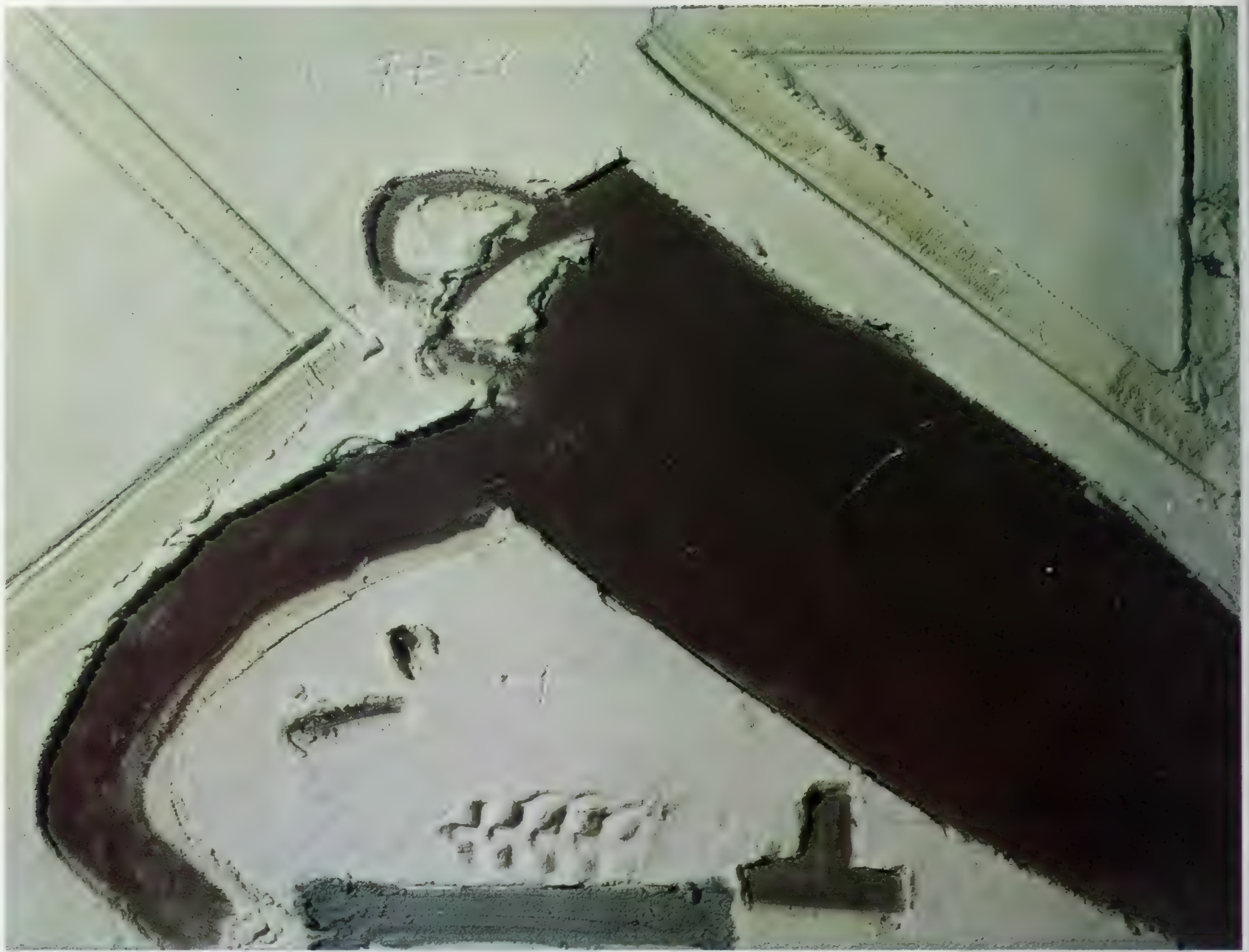
2: Fred Davis who has been with the firm since 1946 in the metal workshop where he works on bronzes and bronze patination.

3: The various clamps reflect the tradition of craftsmanship that has been consciously maintained during the revival of the firm.

4 & 5. The marquetry panels of the Charles II cabinet before and after restoration. The majority of the marquetry was lifting around the edges and much of it had to be lifted and relaid.

6: The Charles II cabinet on stand before restoration. The stand was taken apart and the joints made firm. The missing ivory knobs were turned to match the existing ones. With furniture of this quality the restorer has always to take care to maintain a balance between conservation and restoration.





Sir Roland Penrose

THE MAGIC OF TÀPIES

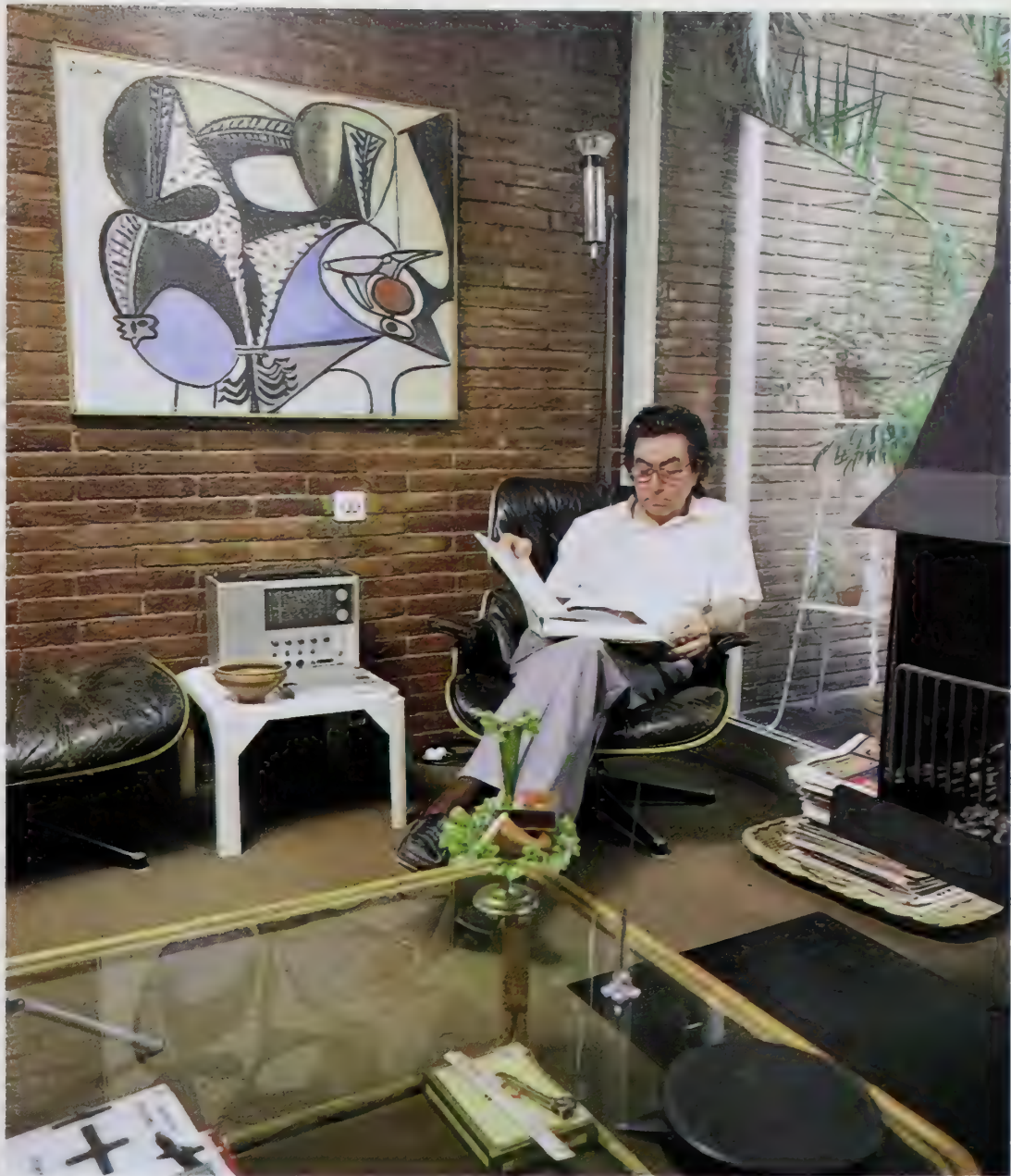
Antoni Tàpies, Spain's leading abstract painter, has a distinctive place in contemporary art



When Menelaus with his men, in dire need of a favourable wind, cunningly disguised themselves in the skins of seals and captured Proteus, the ancient god of the sea, we learn from Homer 'the old man's skill had not deserted him. He began by turning into a bearded lion and then into a snake and after that a panther and a giant boar. He changed into running water too and a great tree in leaf.'

Far from being an old man of the sea Antoni Tàpies has nevertheless qualities that resemble the protean powers described in the legend. Although he does not use them on himself he is able to conjure with remarkable skill using objects and materials that he finds around him and usually choosing the most ordinary and the meanest. As a magician he is able to transform them so that they become fascinating to sight and touch. The same substance, formerly without interest, dead and despised, in his hands becomes alive, captivating the eye and inviting a caress, even tempting one by its appetising colour to eat it or on the contrary threatening to choke one by its asperity.

Antoni Tàpies was born surrounded by the ancient stones of a great city, Barcelona. He grew up there and in the forests and fertile foothills of the Pyrenees. His name, 'Tàpies', in his native tongue Catalan and in Spanish means 'walls' and walls have meant a great deal to him ever since he followed the narrow tortuous streets of the gothic quarter going to school and saw them in his youth battered and splashed with blood during fascist bombardments. A wall could mean to him many different things, a tottering menace, a prison, a boundary, a protection or even a provocation to penetrate beyond it in his imagination. The ambiguities in anything as simple as a wall



1: *Dos Triangles I Rogenc*, 1981, mixed media, 50 x 65 cm. This painting will be included in the Tàpies exhibition at the Knoedler Gallery. M. Knoedler & Co Inc, New York.

2: During his life Tàpies has been encouraged and helped by many other painters of international stature, friendships reflected by the paintings hanging on the walls of his house and studio. In the living room there is a Miró.

3: Tàpies has collected works from many periods, and many civilisations, interests that are revealed in his paintings. One of his most treasured possessions is this Khmer bust.

4: The artist relaxes beneath a painting by a fellow Spaniard, Picasso.

5: The artist at work in his studio, preparing a painting for the exhibition at the Knoedler Gallery.

6: An avid reader, Tàpies has assembled an important library of books on art and philosophy.

Photographs: Bruno de Hamel.



brought with them the realisation that we live with illusions, sometimes in fear and sometimes deliberately enjoying them. As an artist he began to create illusions of reality and understood, in so far as it is possible, the reality of illusions that stimulate consciousness and open vast horizons of fantasy.

It was at the Galerie Stadler in 1956 that I first saw the work of Tàpies during his first exhibition in Paris and I was at once very impressed. But it was some fifteen years before this that he had already gained a reputation in Barcelona for portraits and imaginative paintings that showed more than academic ability. His skill and his understanding of poetry enabled him to produce a series of paintings, his 'magic' period, influenced by surrealism, that gained wide appreciation at home and, even more, abroad. They earned for him a French Government grant which allowed him to travel. Already at the age of 27 he had been acclaimed as a young artist of great promise in Europe and America and was soon to be awarded prizes by the Venice Biennale and the Carnegie Institute.

But these were years not only of success but also of transition. His early work was seductive in its poetic eloquence but after deep research into the significance of colour, texture and symbols he began to discover a visual language of his own which had its origins in writings of the medieval sages of Catalonia and his study of oriental philosophies, in particular Zen. He introduced into his paintings very simple signs, numbers, letters of the alphabet and

geometric shapes which acquired new significance and created their own kind of reality, and in order to avoid becoming too abstract or esoteric he combined with these basic symbols the writing on the walls around him. The geometric shapes of doors, windows and the stones themselves, graffiti, stains, scars, foot and hand prints and rubbish mysteriously disintegrating proved to be the raw material required.

He realised that fundamentally nothing is negligible and mean if he were to bring about the metamorphosis which could give it a new life. In this direction Tàpies has used his wit and ingenuity, combined with his inventive skill and sense of the value of texture, to develop a new language in which he brings together an orchestration of visual qualities – colour, light and darkness, rough and smooth and lines of every variety which will create space and depth often extending into the void beyond the limits of a frame.

With all these means Tàpies keeps closely in touch with reality. He is able to mingle abstract conceptions with the imprint of objects into the substance of his work or add their physical presence in the shape of an old violin, a walking stick or a shabby pair of trousers attached to the work and integrated into the composition, or again he may cover objects mysteriously with a sheet the folds of which he solidifies.

These are some of the inventions with which he entertains and astonishes us.

But to appreciate Tàpies thoroughly we

must return to the simplest basic phenomena that he uses. When two lines meet one stops at the other or crosses it. When they cross the implications of this elementary event begin to multiply. The location of a point is established – X marks the spot and in doing so creates four areas around it, and four has certain specific qualities closely related to the four corners and four edges of a canvas. The spaces and tensions that the play between cross and square can evoke are endless. Apart from its religious significance the cross indicates four directions like the four points of the compass, which when it is enclosed by a circle is akin to the mandala, an oriental instrument of meditation which represents 'the wholeness of the psyche of self of which', Jung tells us, 'consciousness is just as much part as the unconscious.'

However, explanations of signs used by Tàpies and his intentions will always be inadequate. The visual language he invents is direct in its appeal and fascinating in its many variations. It grows constantly in intensity and dramatic content as can be seen in his most recent work. His ability to use commonplace objects and erotic symbols increases with his mature mastery of the techniques which he has invented. It is in this way that he creates a new visual language combining apparently incompatible levels of thought.

The Knoedler Gallery in New York will be holding a major exhibition of works by Tàpies from 3 – 24 October 1981.





Alastair Duncan

BUTHAUD'S DECORATIVE ART

René Buthaud, one of the leading potters of the 1920s and 1930s, is still little known outside France. His role in the Art Deco movement will be assessed at a major exhibition at the Fortin Gallery in New York, from 22 October to 14 November 1981

Paris was the fountainhead of the Art Deco movement, drawing to itself the foremost designers, artists, and craftsmen of the period. To resist its allure and limelight was most probably to forfeit a leadership position in the decorative arts. Few successful artists even considered it, fewer tried. René Buthaud established a middle ground; by exhibiting annually at the Salon d'Automne in the Grand Palais and the Société des Artistes Décorateurs in the Musée Galliéra in Paris he remained firmly in touch with Art Deco's growth and subtle shifts on emphasis; by living in his home town of Bordeaux he could work free from the fierce competitive pressures of the capital.

Buthaud stands today as one of the pre-eminent ceramicists of the 1920–1940 period, taking his place alongside such celebrated peers as Emile Decoeur, Edmond Lachenal, Auguste Delaherche, and Emile Lenoble. Buthaud decorated his pottery with a selection of stylised classical, 1920s, and African themes that are today immediately identifiable. Although he came relatively late to his preferred medium – he was in his early 30s when he decided that his career lay in ceramics rather than paintings – age did not matter: not only has he been blessed with longevity, but the hiatus perpetrated on the arts by the First World War had effectively suspended progress from 1913. In 1920, when he turned his creative energies to ceramics, Buthaud was well placed to participate in the 1920s decorative arts revival about to be launched.

Born in the town of Saintes on 14 December 1886, Buthaud was Bordelais by his mother and Poitevin by his father. The latter, a haberdasher and hosier by profession, moved in 1892 to Citon-Cénac, near Bordeaux. René was therefore educated in Bordeaux. On graduating in 1903 from St. Genès's College, he entered the school of Beaux-Arts. In 1909, sponsored by the city, he transferred to Paris to undergo four further years of Beaux-Arts tuition. In addition to his arts courses he served an apprenticeship as an engraver, being awarded both the Prix Chenavard and Roux.

It is important at this point to link these early formal years of art instruction to the philosophy with which Buthaud later came to view ceramics as an art medium. The turn of the century had seen the evolution of two main schools of thought in ceramics. The first, which concentrated on the development of new, exotic glazes, found its inspiration in the work of Theodore Deck. Deck had published a booklet in 1887 in which he took as his point of departure a combination of old styles and new techniques; traditional Oriental stoneware, Hispano-Moresque faïences and Italian maiolica were applied with multi-coloured glazes which incorporated metallic oxides fired at very high temperatures. The glaze itself became the decoration. No longer was it solely the means of applying a pictorial theme – landscape, portrait, or whatever. Colour and texture were of essence. Thick, sumptuous glazes were applied in drip patterns or brushed



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on in brightly translucent layers. Variations on traditional *rouge flambé*, *sang de boeuf*, and celadon formulae emerged in pursuit of the perfect glaze. Ceramicists such as Alexandre Bigot, Jean-Claude Cazin, and Pierre-Adrien Dalpayrat became Deck's disciples, carrying his philosophy into the 20th century.

Buthaud, for his part brought to the undecorated vase his academic training as an artist. Although well conversant with the chemical experimentation then underway, he was drawn more to pottery as a medium by which he could portray the spirit of his époque than as a means of displaying the glazes themselves. Buthaud had inherited the traditional, almost reactionary, attitudes for which Bordeaux is known. After the excesses of the 1900 Art Nouveau era southern France retreated happily to the purity of Greek and Roman Neo-classicism. Buthaud found that the large flat surfaces afforded by his ovoid and baluster vases were perfect for figural compositions depicting mythological gods and naiads. Soon gently sensual 1920s maidens, clad only in summer bonnets in a floral surround, became another characteristic Buthaud theme. Many, in their quixotic stare, recall the young women in Modigliani's and Picasso's contemporary canvases and those in the lithographs of Buthaud's childhood friend and artistic collaborator, Jean Dupas.

Buthaud's career can be divided into three broad periods: 1918–1926, 1937–1939, 1940–1960. In 1918, on being demobilised, he returned to Bordeaux to work in the army's geographical department as an engraver. His free time was soon spent experimenting in the studio of an old potter, Taffet, on the rue Pierre. At the same time he was re-united with an old friend, Roger Bissière, who immedi-

ately saw Buthaud's potential for ceramics. Bissière encouraged him to make it his career (some of Buthaud's earliest pieces are signed with interlaced 'RB' monograms on the underside as a tribute to Bissière's inspiration). A wood-burning furnace with a maximum temperature of 950°F was soon erected in Buthaud's small back garden, enabling him to produce a modest range of pottery pieces.

The early 1920s saw Buthaud build quickly on his initial experience. The award in 1921 of the Prix Florence Blumenthal (an American grant established for First World War veterans under 35 years of age) allowed him to gain experience in a commercial ceramic factory, the Maison l'Hospier in Golfe-Juan. Here Buthaud was exposed to large industrial furnaces capable of far greater temperatures than he could achieve in his own furnace. No longer was a marvellous effect a matter of

chance; now it could be strictly controlled and easily repeated. In 1923 he accepted the directorship of the ceramic studio opened by the Paris gallery, Primavera, at Saint-Radegonde near Tours. This further extended his technical expertise, leading amongst others, to the perfection of his crackled glaze. A crackled glaze is by its nature an accidental effect caused during annealing by the different specific gravities of the glaze and the piece of ceramics. The effect can, however, be controlled to a large degree under strict scientific conditions.

At the 1925 Exposition Universelle Buthaud was a member of the Jury. He therefore had to exhibit *hors concours* in the Primavera pavilion. Within a year he was back in Bordeaux, this time permanently, converting the old wine shop next door to his house in the rue Cantemerle into a studio. Gone was the



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furnace of five years earlier; in its place one with an inverse mantle capable of a temperature of 1250°F. Its installation coincided with the first phase of Buthaud's career, his concentration on stoneware pottery.

The quality of the potter's clay of the Canéjan region, near Bordeaux, served Buthaud well. Of considerable plasticity, it became pale yellow on firing and, due to its being iron-free, stayed relatively moist at high temperatures. Buthaud covered it with a thick, waxy, enamelled glaze which gave a beautiful crackled finish. A local potter threw the vases to his carefully prepared designs. Buthaud preferred not to work the clay himself, entrusting this to the thrower, following which he would check that the completed piece conformed to his specifications.

The decorative style most associated with Buthaud was produced in this initial period. An article on the artist by Pierre Lahalle in *Mobilier et Décoration* in October 1928, details the range of ceramics – vases, plates and pitchers – which he displayed annually at the Salons. Most of the vases are figural, some in low relief with crisply incised detailing; others depict stylised flowers. The design in each instance is continuous, that is without a repeating pattern, reminding one that Buthaud was trained as a painter and therefore viewed his new medium as a circular canvas. Throughout his ceramic career, in fact, Buthaud continued to accept commissions for his graphics. Woodcuts for the 1923 issue of *Horizons – Anthologie d'Art Actuel* and, in 1936, a study for a *verre églomisé* panel exhibited at the Salon des Artistes de Guyenne in Bordeaux stressed further the facility with which he changed media. The city of Bordeaux commissioned several decorative glass panels. As in his ceramics, one finds scantily dressed women with baskets of flowers accompanied by greyhounds or gazelles. Elsewhere a Botticelli Venus has her long tresses coiffed in a distinctly 1920s style. Buthaud was fascinated by the *verre églomisé* technique and must have followed Dupas' monumental 400 metre commission for the Grand Salon of the Normandie ocean-liner with great interest.

At the same time Buthaud began to make statuettes in faïence. Figurines of mythological Diana, draped nymphs, and goats were painted in pastel enamels. These, despite the fact that they were described by the critic René Chavance in *Mobilier et Décoration* in January 1935 as an off-shoot of his principal work, gradually replaced his vases. Two years later he designed four large mosaic urns for Bordeaux's Parc des Sports. At the same time the Mayor of neighbouring Bouscat commissioned *bas reliefs* of the Four Seasons in patinated plaster. Buthaud's talent was ubiquitous; it soon permeated the entire Bordeaux region.

The aftermath of the Second World War provided several commissions to re-decorate buildings that had been bombed. By now



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firmly established as Bordeaux's premier ceramicist, Buthaud was kept busy. Although known throughout his long career as an individualist, his work had always touched that of other important artists; for example, Matisse, Bourdelle, Laurencin, and, most frequently, Dupas.

Buthaud is today 95, having lived quietly since his retirement in the rue Adrien Bayssellance. He recalls with affection the opportunities afforded him by the Prix Blumenthal in 1921. An American exhibition of his works, at the Michel Fortin Gallery on West Broadway in New York, provides him with his first chance to reciprocate. On display will be a wide selection of vases, cartoons, paintings, and statuettes. An illustrated catalogue of the exhibition can be obtained through the Fortin Gallery.

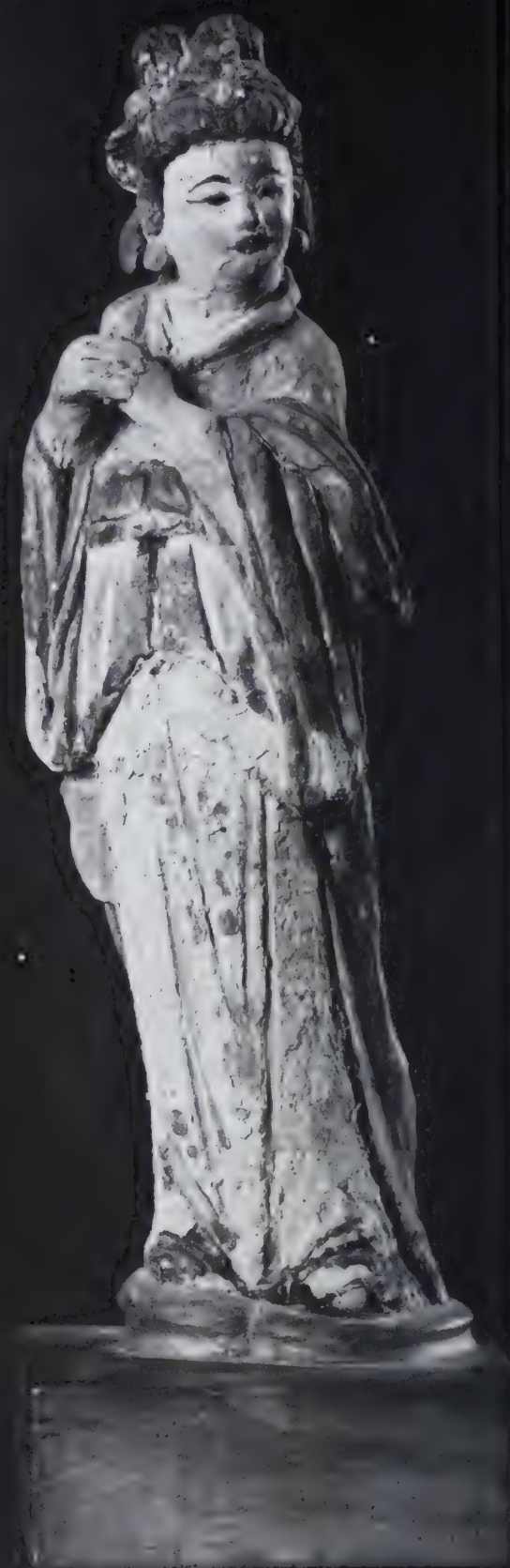
1: Ceramic vase decorated in snakeskin glaze with horizontal and spiral incised lines, c. 1930. Height: 13 inches.

2: Young woman harvesting fruit, a popular Buthaud theme, c. 1930, watercolour and gouache, 29×18 inches.

3: Baluster shaped vase, c. 1928, painted in black, blues and pinks with woman on crackled ivory ground. Height: 11 inches.

4: Cartoon for a project on glass, c. 1928, watercolour and gouache, signed, nude and gazelle with red drapes, 16×24 inches.

5: A study for a project on glass or mirror, exhibited at the Salon des Artistes Guyenne, crayon, signed, 65×72 inches.



Pair of Mud Figures with Polychrome decoration. Yuan. Height 10½ ins.

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Brochure #C 21-17.



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Brochure #C 21-14.



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Brochure #C 21-15.



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In September and October the venue for the international yearling sales moves across the Atlantic from Saratoga and Keeneland to England and Ireland. The presence of bidders such as Robert Sangster, Ravi Tikoo, Dr. Sahagun and a host of Middle Eastern representatives and agents such as the British Bloodstock Agency generates a rise in the temperature of the thoroughbred bloodstock industry. In USA this August average prices for yearlings were up between 40 and 50 per cent and two yearlings fetched over \$3 million each.

In the last few years with top quality yearlings fetching in excess of £600,000, a thirteen year old mare in the USA selling for \$2 million and Shergar, the 1981 English and Irish Derby winner valued at over £10 million for stud duties, more and more outside influences are drawn into the racing scene which largely explains the increasing demand for ready-made studs or farmland suitable for conversion to studs. The value of a stud farm is largely dependent on the political and economic stability of the country concerned and the resulting market for agricultural land. Financiers have seen stud farms as an alternative investment and hence the increase in internationalism in the market. Geoffrey van Cutsem, partner of Savills and son of the late Bernard van Cutsem, the Newmarket owner, breeder and trainer points out that virtually every year in the British Isles and Ireland there are progressively more horses in training thus requiring more mares and more stud land. Yet it is a narrow market with few studs for sale and a limited number of buyers, many of whom demand anonymity. In England studs traditionally fetched a higher price than agricultural land until 1974/5 when they suffered a severe setback. However the industry recovered and the last four years have seen boom conditions and a range of values between £3,500 and £5,000 per paddock acre has been established. The value per acre depends on the location of the stud, not only must it be on the most suitable sub-soil i.e. limestone or chalk but it must be within easy reach of an international airport and close to important facilities such as veterinary services. Other key factors include the high degree of specialised buildings, the number of cottages and the cost of post and rail fencing. Finally the stud must have a good results record.

Recently on the open market is the Tedfold Stud in Sussex offered by Savills on behalf of the Executors of the Hon. Mrs. Beatty, widow of the former Newmarket trainer. The stud, which is the home of two stallions, the Derby winner Morston and the first season success stallion, Tachypous, has a main house with three reception rooms, four bedroom and bathroom suites and a staff flat, seven cottages, 75 boxes and comprises about 350 acres. The purchaser also has the opportunity to buy shares in both stallions. Savills anticipate a price in excess of £1 million.

In Ireland the difference between the

GREAT ESTATES

Luxury properties in California and stud-farms are both in increasing demand, and two outstanding examples of each are on the current market



1: For sale by private treaty – the Courtown Stud, Kilcock, Co. Kildare.

market for top quality purpose-built studs of international interest and the second-rate grassfarm studs which tend to only sell domestically, is more marked than in England. Land prices in Ireland have collapsed somewhat as a result of high inflation, high interest rates and a fall in farm income throughout the EEC so buyers are in short supply. The decline in the value of the punt as well as the current political situation have also affected prices.

John German Ralph Pay in conjunction with Hamilton & Hamilton are offering the Courtown Stud in Kilcock, Co. Kildare which belongs to Mrs. Sheila O'Brien, by private treaty. The main house has four reception rooms, seven bedrooms and bathrooms, five cottages, 37 boxes, a covered school, a beef unit and about 390 acres, the majority of which is post and railed paddocks sheltered by woodland belts. The agents are quoting a guide price of 1.2 to 1.3 million Irish punts.

'Given the strength and expansion of the international racing industry, stud farms would appear to have a healthy future at least in terms of capital value' comments Mr. van Cutsem, though he views with concern the loss of so much of England's best bloodstock overseas and the understandable inability of many English breeders to retain and improve the quality of brood mares of a standard to compete on an international basis.

A far cry from the smell of horses is Southern California where the real estate market is in search of new superlatives. Los Angeles and the West Coast have been a mecca for fabulous homes but in the last four or five years prices have been hitting the headlines.

Hall F. Wilkie, head of Sotheby's West Coast Real Estate attributes the latest boom to an influx of buyers from the Far East, people with Midwest oil interests and the entertainment industry. The society of the West Coast is mobile and homes tend to change ownership about every five years. The 'golden' lifestyle of California is as attractive as the fact that real estate is considered to be a good investment. Jeff Hyland of Alvarez, Hyland and Young, a Beverley Hills firm specialising in the sale of luxury properties contends that the increasing demand for such properties is due partly to the feeling that Southern California real estate values are still cheap compared to the rest of the world, generally a half to a third of the prices of comparable properties abroad. In California's three prime selling areas, Beverley Hills, Holmby Hills and Bel Air, an acre of land begins at \$1.5 million, with or without a house. Location, as always, is a key factor in the West Coast real estate market. A typical California property currently on the market being handled by Sotheby's Realty Corporation is Reflections in Laguna Beach, designed by award-winning architect Fred M. Briggs. This ultra-modern, three level thirteen room residence of glass, teakwood, mahogany and concrete was built from 1973 to 1978 for Mr. & Mrs. Boyd Jeffries and stands in 40,000 square feet on a cliff overlooking the ocean.

A sculptured brass, copper and steel front door leads to a teakwood bridge and the octagonal rotunda. A plexiglass and steel staircase descends to the granite-floored gallery and down another level to the living room with its marvellous views of the pool, deck and sea. This broad teakwood deck, the



2: *Reflections, Laguna Beach, a spectacular property in Southern California which is offered at \$11.5 million.*

than \$1 million, the 1.6 acre Holmby Hills estate is offered at \$8 million furnished or \$7 million unfurnished. Most Southern California estates are sold unfurnished but those with complete interiors are selling rapidly. The interiors of this 1927 French-styled villa include a formal dining room with sandstone table, an elegant master suite with limestone mantle, double marble bathrooms and private inner patios. The sweeping hallways have striking black and white stone floors and there is a wood-panelled and beamed family room with bar.

The estate includes a garden with sloping lawns and olive trees, a European formal garden with fountain, an orchard and two greenhouses. There is also a separate guest house, tennis court and swimming pool, spa and waterfall. If you are still not convinced then perhaps the lure of famous neighbours such as Barbra Streisand and Burt Reynolds will help you make up your mind. After all, according to Hall F. Wilkie 'It is not unheard of for potential buyers to bid for a home in Southern California not with cash, but with gold, diamonds and even with unmined gypsum'.

Los Angeles is a land where you can ski in the morning and sail in the afternoon, and real estate whatever the price is considered to be a good investment.

3: *The library of Reflections showing the marvellous views of the ocean. The staircase leads to the master bedroom suite.*

largest of several in the house, features a heated pool and faces the ocean above a private sand beach. The dining room has a glass wall and pitched glass roof while the library has a black marble and steel fireplace and also contains a glass-enclosed spiral staircase which leads to the master bedroom suite. This suite includes a glass-walled marble whirlpool bath and an 18 foot domed skylight. The Reflections complex also includes a gymnasium, steam room, sauna and a rooftop tennis court.

These extensive recreational facilities as well as an eight car garage are separated from the main house by a courtyard. The lawns and gardens were designed by landscape architect Robert Truskowski. Sotheby's is offering this spectacular property completely furnished for \$11.5 million.

Another lavish property on the market owned by Jeff Hyland's partner, Juan Alvarez, is the elegant villa built in 1927 by the Janss family. Recently refurbished at a cost of more





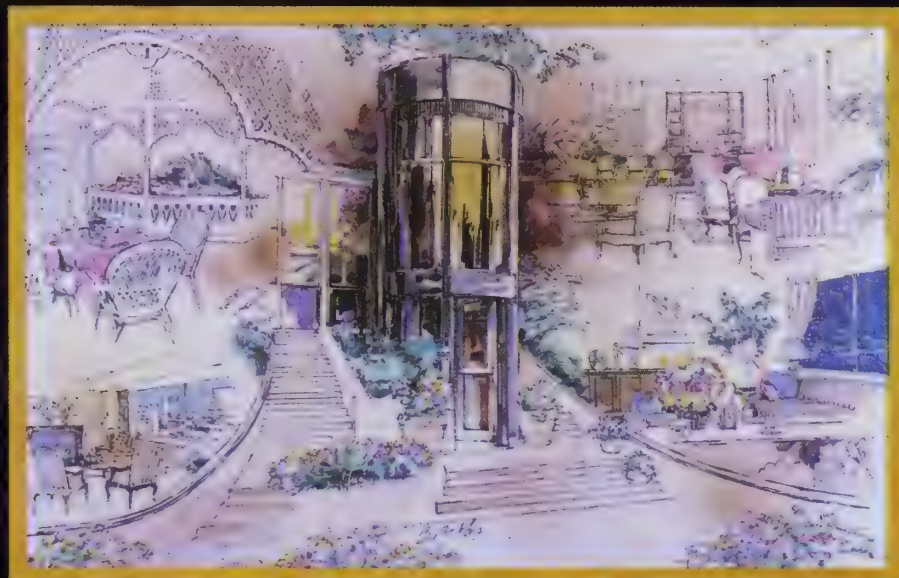
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THE GREAT HOTELS OF SOUTHERN CALIFORNIA

The Beverly Hills Hotel's Royal Suite was painted pink for Princess Margaret. A mass of tulip bulbs was ordered from Holland before Queen Juliana checked in. (They obediently bloomed as she arrived). Actress Elizabeth Taylor once arrived with nine dogs, and they (the dogs) were promptly served sirloin 'doggieburgers' on silver platters. It could have happened only at The Beverly Hills Hotel.

The quintessential Tinsletown hotel has earned its reputation as the world's top rendezvous spot for Hollywood royalty. Set in a twelve-acre garden estate, The Beverly Hills has coddled the rich and famous from all over the world. The legendary Polo Lounge, show business' undisputed social center, is *the* place to go if you wish to be seen (Some people even eat lunch there).

Maharajas, millionaires, tycoons and movie stars have stayed at The Beverly Hills. More than any other hotel, it is the sparkling and splashy symbol of 'the good life' in Southern California.

The driveway of the Beverly Wilshire Hotel welcomes the guest with pale blue imported granite cobblestones, Louix XV wrought iron and bronze gates, Mission arches in white Carrara marble, and gaslights imported from Scotland's Edinburgh Castle—and he has not yet stepped inside the hotel.

The interiors of the Beverly Wilshire hold countless treasures—marble pilasters, antique-mirrored arches, Louis XVI bronze doré and cut crystal lanterns, silk-draped arcways, Persian red carpets . . . it is truly an extraordinary setting of splendour and elegance.

Located at the head of fashionable Rodeo Drive, the Beverly Wilshire reflects the personality of its owner and manager, celebrated hotelier Hernando Courtright. This appropriately regal hotel has welcomed such notables as Prince Charles, the Duke of Kent, and Emperor Hirohito.

Many experienced travelers believe that the truly great hotels of the world are the small hotels—those with the time for



1

personal concern, impeccable service and exquisite food. L'Ermitage Hotel in Beverly Hills offers a sophistication and Old World comfort that is not commonly found in Southern California. Its restrained elegance is in the tradition and style of the grand European hotels, and it is a haven for the guest who does *not* wish to be pestered.

The Ashkenazy brothers, Severyn and Arnold, built and own L'Ermitage and are responsible for the calm luxury and excellent service that exemplify the 117-suite hotel. Their painstaking care to create what may be one of the finest hotels in the world is reflected in the quality and personal service each guest receives.

L'Ermitage has only one restaurant, and it is superb. Cafe Russe, despite its well-deserved reputation, is for guests and private club members only—further assuring dining privacy.

Truly a Hotel de Grande Classe, L'Ermitage succeeds in its efforts to treat each guest as if he or she were royalty.

The Hotel Bel-Air may not have the sophisticated and elegant interiors of the

Beverly Wilshire or of L'Ermitage, but according to loyal guests it has achieved something no other hotel has—a warm and genuinely 'homey' atmosphere. Located in Bel-Air Estates and nestled among ten acres of semi-tropical gardens with sky-high palms, orange blossoms and bougainvillea, the sprawling hostelry has a definite non-hotel look. Its pastoral ambience is an anachronism in this era of plastic, glass and chrome.

Yet, the most important thing about the hotel is not the decor of its 70 rooms and garden suites, but its special ability to provide the ultimate in privacy and restfulness to such devotees as Princess Grace, the Rockefellers and actor James Mason. In the words of one enamored guest, actress Bette Davis: 'That's my home, even if I have to sleep in the lobby.'

The Westwood Marquis is more than efficiently meticulous and tasteful. This deluxe hotel stands fifteen stories and yet provides guests with a unique sense of residency and privacy within 250 spacious and luxurious suites. In walking distance of shopping and theatre districts and track facilities at the University of California, the Westwood offers a panoply of services for the busy traveler (including a private butler for the penthouse suites), and has been the host to such luminaries as President Gerald Ford, actor Peter O'Toole and The Rolling Stones. The consummate modern 'business person's' hotel, the Westwood Marquis has achieved a rare combination of gracious service on a grand scale.

1. Entrance to L'Ermitage.

2. The 'Garden Terrace' at the Westwood Marquis.

3. 'Swan Lake' at the Hotel Bel-Air.

4. Lobby at the Beverly Wilshire.



2



3



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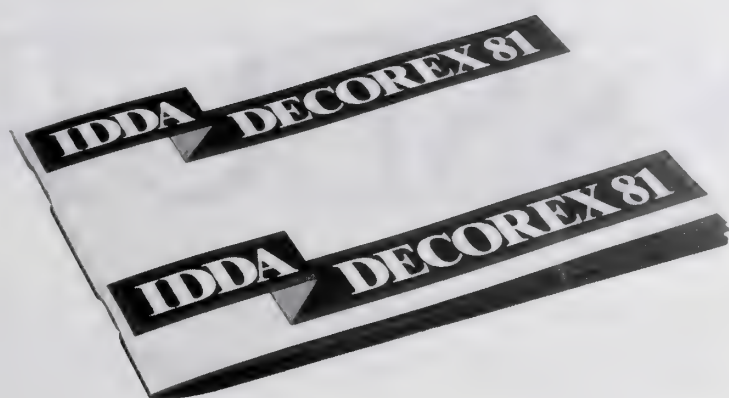
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NOVEMBER

6-11	COLOGNE	International Arts & Antiques Fair at the Messegelände
11-15	MALMÖ	2nd Art & Antiques Fair at the Mässcentrum
11-15	LOS ANGELES	2nd Annual Antiques Show at the California Art Expo Center
13-18	ESSEN	A81. 4th International Art & Antiques Fair at the Messehalle
15-22	VIENNA	13th Vienna Art & Antiques Fair at the Hofburg
28-6.12	BERLIN	Antiqua 81 at the Messegelände

JANUARY

22-31	NEW YORK	Winter Antiques Show at the 7th Regiment Armory New York city
28-31	STUTTGART	Antiques Fair at Württemberg Kunstverein

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We will endeavour to include details — space permitting.

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OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

Where to Buy The Connoisseur

Dear Sir,
I do not wish to become a regular subscriber, but from time to time would like to buy a copy of your magazine to read on a journey. This I am unable to do at present because the station bookstalls do not stock it.

I imagine that I am not alone in this respect, and suggest that it might be a service to the public, and a means of increasing circulation, if *The Connoisseur* could be made available more easily.

Peter Lucy, Sutton Valence, Kent

The Editor replies: I am sorry that you have had difficulty in purchasing *The Connoisseur*, and have asked our Circulation Director to send you a list of stockists in your area.

The Lively Connoisseur

Dear Sir,
I have been an occasional reader of *The Connoisseur* over the last few years and so I feel that I must tell you how much I have enjoyed the recent issues of the magazine. It has become lively, entertaining and highly enjoyable, both in its approach and in the wide range of material you now include.

I must say that in the past I found the magazine so academic and stuffy that I was often tempted to give it up but now I am tempted to take out a subscription! Keep up the good work.

Bernard Johnston, London

California Style

Dear Sir,
Could you please tell me how I may reach Vanessa Osborne, whose wonderful article appeared on pages 298-301 of your August issue?

Fran Kellogg Smith, San Francisco

The Editor replies: Thank you for your kind comments. A copy of your letter has been passed to Vanessa Osborne.

Declining Standards?

Dear Sir,
I feel that as one of your subscribers for 30 years or so, I must now write to you to express my great dissatisfaction at the standard you have reached with *The Connoisseur*, which has gone really downhill in recent years.

If you do not buck up your ideas to improve not only the advertisements but also the quality of the paper you are using for your pathetic present day articles and remove the social aspects which are creeping in, and are only suitable for journals such as the *Tatler*, I shall discontinue my subscription and also dissuade my friends from having anything to do with it.

Other things have gone by the board in this country of late, kindly make sure that your publication does not join them.

Dr. David A. Fremont, London

Artistic Interiors

Dear Sir,
Recent issues of *The Connoisseur* have included articles about interior design and decoration. I hope that this new development will remain a feature of the magazine as I have long believed that antiques and works of art cannot be seen in isolation. They were created to be part of an environment, and were frequently mixed together in a generally casual manner by their owners.

To see houses and interiors where this approach is still carried out is refreshing, and is a welcome change from the rather sterile and unimaginative attitudes to display adopted by so many museums today. I hope you will continue to include interiors of all periods and styles in the magazine.

Mrs. Ruth McKenzie, Washington, USA

Works of Art and the Law

Dear Sir,
Recent events in the art world have underlined the considerable confusion that still seems to exist in the mind of the general public about the laws of inheritance, and the rules concerning the tax values of works of art. Certainly the laws that are applied in Britain by the Treasury have undergone considerable changes recently, and yet I have seen no clear published explanation of these laws. I feel that a journal such as yours could offer a considerable service to the art world as a whole, and to collectors in particular if you were to publish a series of articles explaining clearly the essential points of the legal position on taxation, inheritance, export and import and other related themes.

Geoffrey Archibald, Shrewsbury

The Connoisseur in November

Next month *The Connoisseur* will feature British sporting painting and the American Wild West, dramatic interiors in New York, Spain and France, Robert Stigwood's yacht *Sarina*, decoration in the Etruscan style, and the greatest watchmaker in the world.



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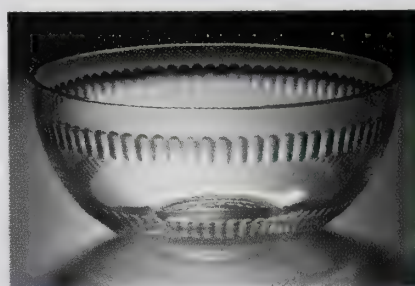
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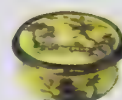
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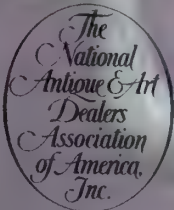
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 Watercolor and pencil, 12¼ x 6 in.

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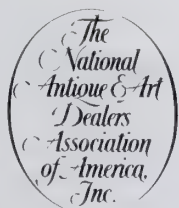
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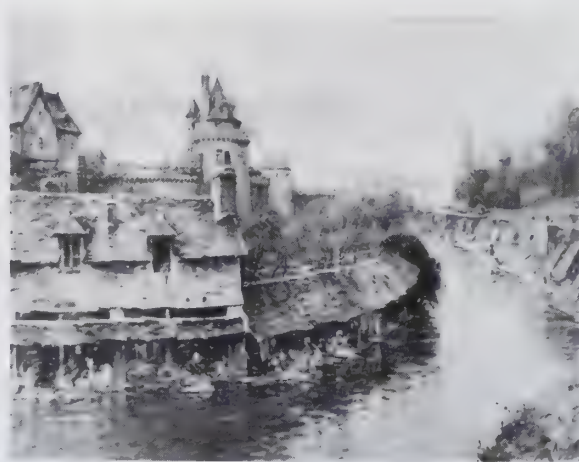
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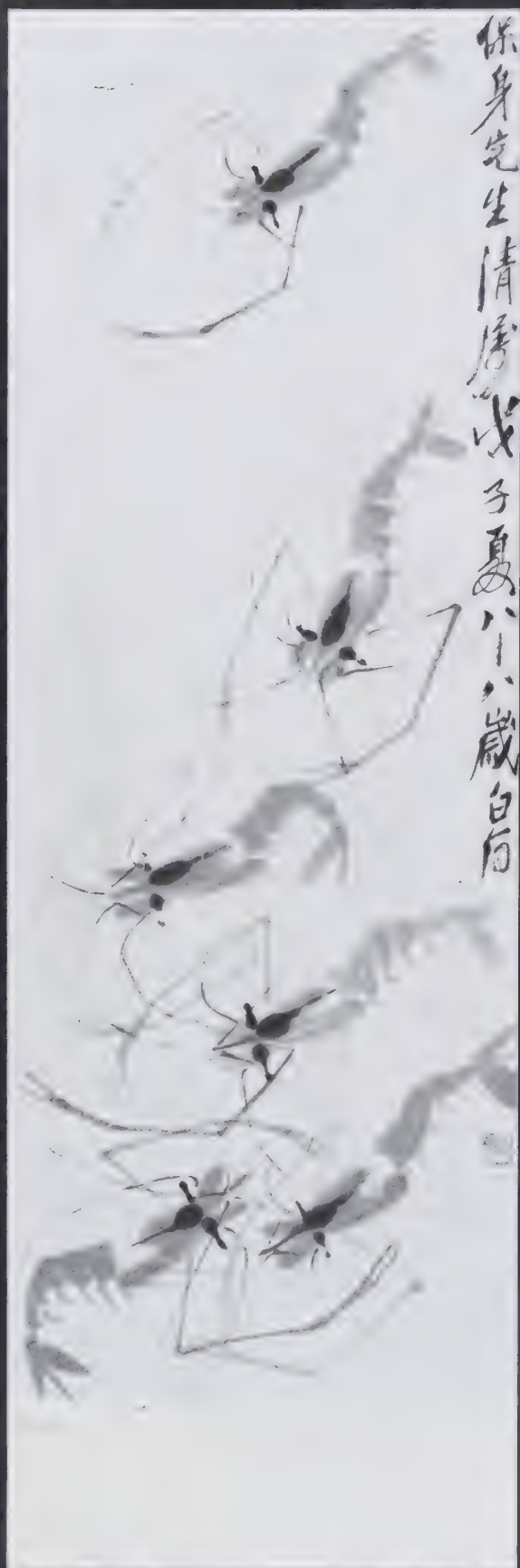
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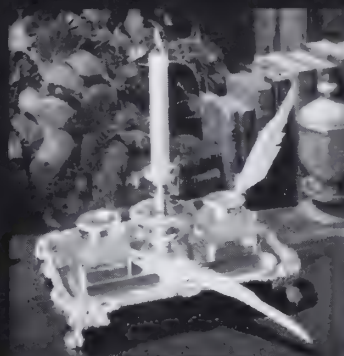


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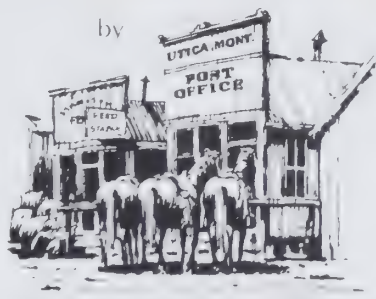
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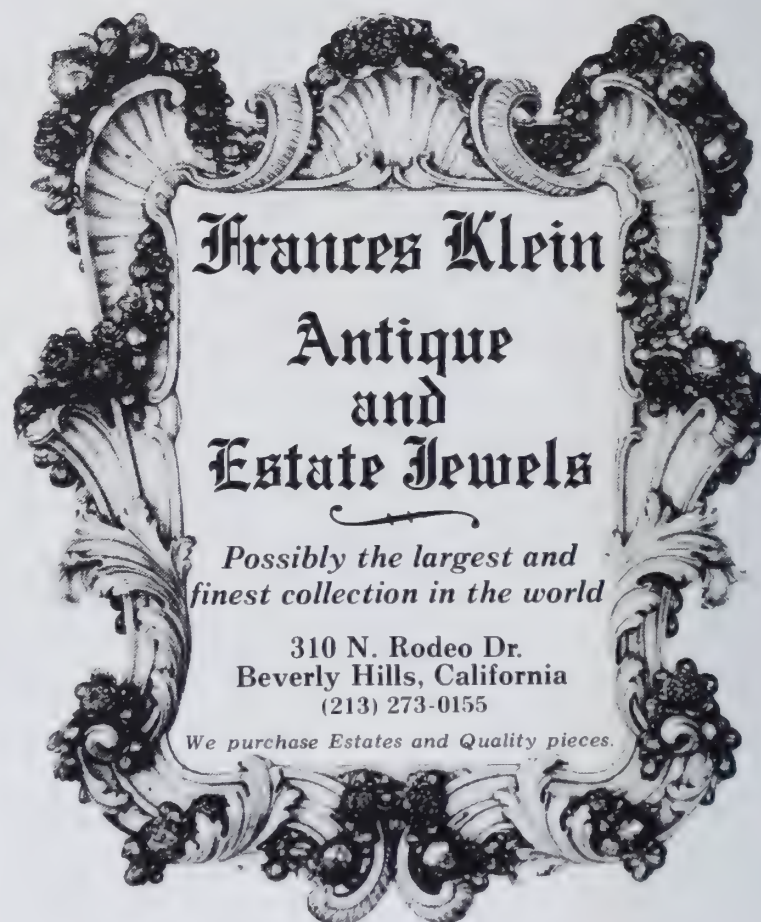


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Venard, Claude
Vlaminck, Maurice de
Zadkine, Ossip

JAPANESE

Watanabe
Mori, Yoshitoshi

LATIN AMERICAN

Cuevas, Jose Louis
Friedeberg, Pedro
Galvan, Jesus Guerrero
Merida, Carlos
Rivera, Diego
Siqueiros, David Alfaro

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not strictly accord with his own taste". Yet he was confident and successful enough after advising on nearly 200 gardens to assert "Both taste and understanding require cultivation and improvement." That in brief was the inspiration for his most important book "Observations on The Theory and Practice of Landscape Gardening" first published in 1803.

Fine, original copies of Humphry Repton's book are valued now at upwards of £3000 each. Phaidon Press, a name indissolubly associated with important books about the fine and decorative arts, have published a superb facsimile limited to 445 copies only. It is a very large book, 14¼ x 11¼ in. (360 x 285 mm) and is printed on Sommerville cream parchment paper in up to 14 different colours – there are 58 plates of which 14 have individually tipped-in overslips illustrating Repton's unique before-and-after views. The binding is equivalently sumptuous – quarter-bound in antique finished calf, hand-sewn with raised bands and hand-tooled in gold; there are buckram sides, marbled end-papers,



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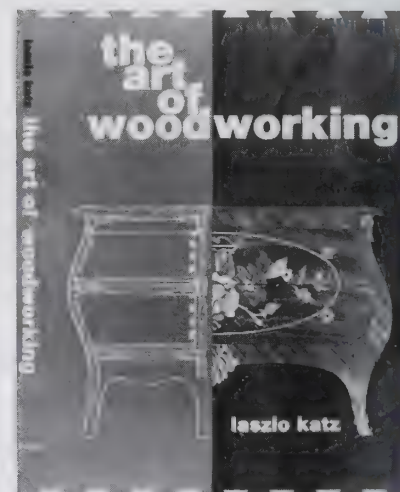
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'TIMELESS ELEGANCE'

by John R. J. Parker

'... Age shall not wither, nor the years condemn' is as apt a description of antiques as of heroes. In both cases the past is with us in its most enduring form.

Since the '30's the Fulham Road SW3 has been in the forefront of the antiques world. In those days SW3 was not such a 'good' address as SW7. Chelsea was more arty as befits the area where the Chelsea Arts Club has its premises. It was the area where artists such as Munnings used to live. In the late '20's and '30's it was to this area that dealers who could not afford Knightsbridge prices started to move.

In the late '60's and early '70's as the Kings Road and Brompton Road became in the former case virtually entirely given over to the fashion trade and in the latter to restaurants, delicatessens and the modern multi-purpose drugstore, the Fulham

Road has become an area of fashionable shops and restaurants of enduring quality and taste.

The remaining building in the Fulham Road that gives a hint of its earlier days is the Conservatory at the end of Sydney Street. Now a children's clothes shop, it used to be a flower shop from the days when the whole South Kensington area was a market garden. Except for a major change such as that, the Fulham Road is not so different from the years when the first dealers arrived. Apart from some building which has given us a new wing for the Brompton Hospital, on the site of Mawers Auction Rooms and Regency Terrace, west of the traffic lights with Old Church Street, replacing former shops and cottages.

In the new shops below Regency Terrace are to be found the large elegant showrooms of Richard Courtneys. Richard, like many other dealers in the

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Fulham Road has a background steeped in antique dealing, his uncle having had a shop in South Kensington. In Mr Courtney's shop the emphasis is on fine walnut furniture of the early 18th century but the later part of the 18th century is not forgotten with fine Chippendale, Sheraton and Hepplewhite furniture. Opposite Richard Courtney, is one of the most elegant shops in Fulham Road SW3, that of Apter-Fredericks. Here Carol and Bernard Apter carry on the business started by her father in the Fulham Road in the late '20's although the present shop was taken over in 1946. Here the connoisseur will see some of the finest English furniture in London, (quality of this order does not come cheaply).

Just past the Old Church Street Junction traffic lights, if not on them, is the author's shop, where the fourth generation member of his family continues to deal in 17th, 18th and 19th century furniture and related objects. Next door, in the shop until recently occupied since the 18th century by a firm of interior decorators is the newest member of the Fulham Road antique dealing fraternity, Clifford Wright. Here gilded mirrors and furniture lie harmoniously alongside some more traditional pieces of English furniture but, in the main it is the carver and gilder's art which is seen at its best. Much of the initial restoration required is done in Mr Wright's own workshops where tradition and craftsmanship hold sway.

The oldest established firm of antique dealers in the Fulham Road is E. Hollander & Son. Their first premises were on the corner of Old Church Street and Fulham Road in the late 19th century. Their new premises have been continuously occupied since 1910 by the same family business. Here in a truly old fashioned atmosphere, old world values are upheld. The passer-by may see the correct time indicated by a large dial clock outside and inside a Victorian regulator, made by Mr Hollander allows correct adjustment of even the most modern quartz watches.

Further east is the second oldest established firm of antique dealers in the Fulham Road, H. C. Baxter & Sons. Here you will find a superb stock of mainly

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Timeless Elegance. . . . FULHAM ROAD, SW3

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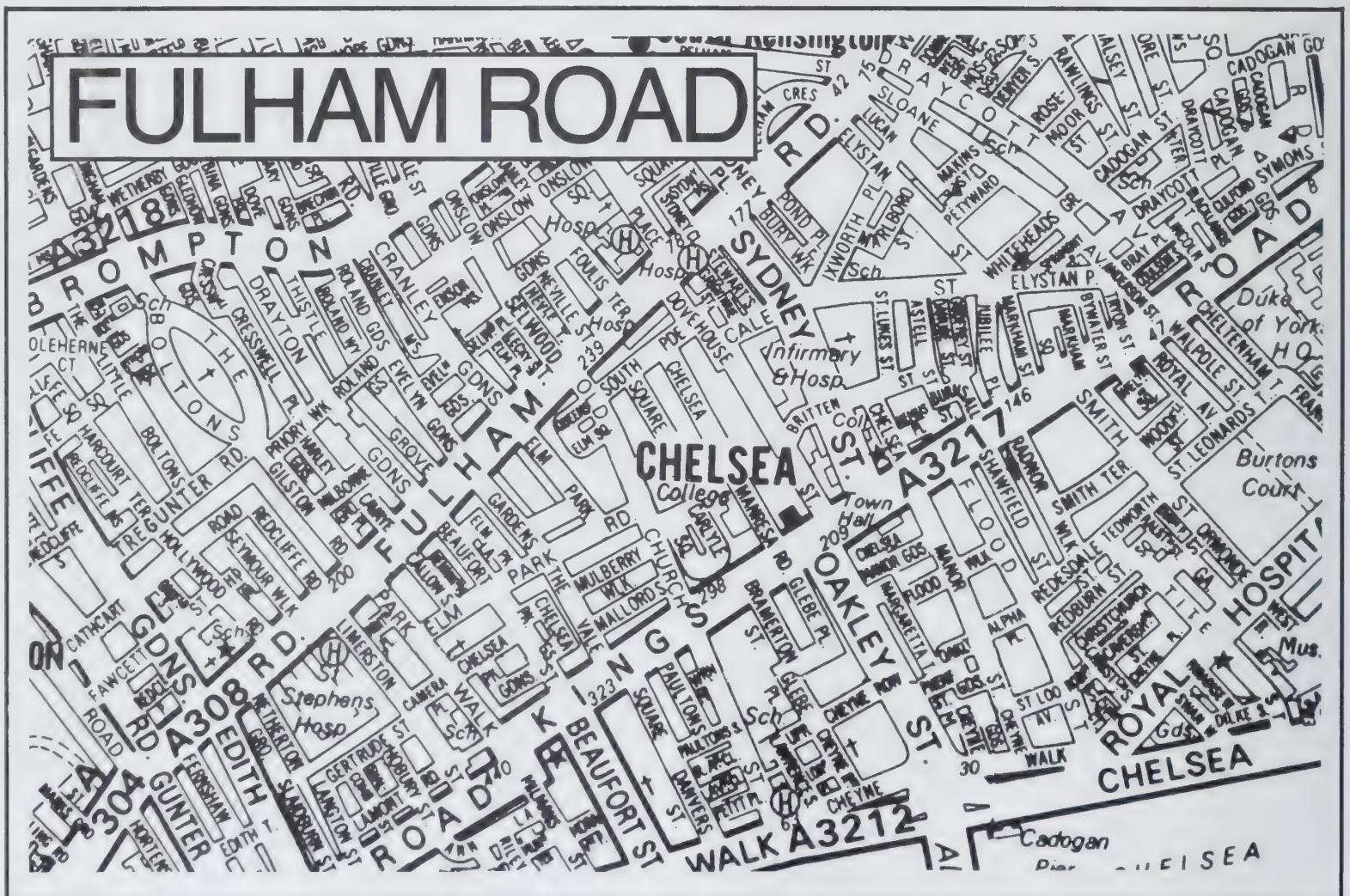
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A pair of Queen Anne walnut stools of excellent colour and condition. C.1705.



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late 18th century English furniture. Satinwood of the highest quality and colour has always been to the fore here but everything on display is of consummate taste, quality and patination.

Still further east is a shop steeped in the best traditions of the 20th century, L'Odeon where the finest Art Deco objects may be seen. Although one of the newest shops in the Fulham Road, no one who is interested in the 300 years of art representation in the Fulham Road should miss this shop.

For those interested in statistics, 14 dealers have a collective experience of over 500 years. Six businesses have been established for 40 years or more in their present premises. Two have been in other premises for a similar period and ten are still in continuous family ownership.

Not just antique businesses have longevity, but a chemist, a printer, pubs and restaurants are still in the same hands they were many years ago. All in all, the serious antique buyer particularly should not miss a visit to this long (literally) and well established street of fashion.

JOHN PARKER ANTIQUES



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An attractive red walnut chest on stand, the drawers crossbanded and with boxwood and ebony inlaid, retaining the original brass handles and escutcheons, circa 1730.
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Since 1978 the International Antiques and Art Fair in Essen has been the most important annual event in the world of art and antiques.

From the 13th November onwards as many as 116 exhibitors of international renown from Belgium, Denmark, France, Great Britain, Italy, the Netherlands, Austria and the Federal Republic will be presenting at this 4th exhibition high-quality works of art ranging from antiquity through to the middle of the last century, as well as works of Art Nouveau, Post Impressionism and Modern Art.

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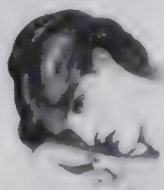
In its first ten years, Sotheby's Belgravia has set new values on a whole century.

Sotheby's Belgravia was the first and remains the only auction house in the world to specialise in paintings and works of art of the 19th and 20th centuries.

In our first decade we sold over 240,000 lots worth over £65 million.

Paintings, Drawings and Watercolours

Victorian works have soared in value since 1971. A painting by Burne-Jones, sold for £2,000 in 1971, fetched £110,000 at Sotheby's Belgravia this year. The same sale saw a new record: £185,000 for a Dante Gabriel Rossetti. His 1873



chalk portrait of Alexa Wilding (above) is included in our 10th November sale.

Silver and Objects of Vertu

This department, which also handles European ivories and fans, has seen a steady rise in prices.



This silver-gilt ewer, from the workshops of George Angell, 1859, sold for £1,300 in December 1980.

This was about £1,000 above its 1971 value.



Collectors' Items

From the start we have catered for the specialist-collector in the most arcane areas: a French automaton such as this minstrel might fetch £5,000 today — ten times its 1971 value.

European Ceramics and Glass

Specialised sales have attracted a new generation of collector. This stoneware vase by Hans Coper, c 1965, fetched £7,200 in 1980; in 1971 it would have been unlikely to have realised more than £200-300.



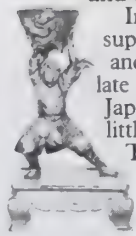
Decorative Art



Ten Years ago Art Nouveau was under-appreciated, and Art Deco scarcely named. Our sales reflect dramatic revaluations — this c.1925 Chiparus bronze and ivory figure, worth perhaps £500 in 1971, fetched £24,000 this year.

Oriental Ceramics and Works of Art

In spite of their superb craftsmanship and decorative value, late 19th century Japanese works attracted little attention in 1971.



Today they are considered alongside earlier works: this Miyao parcel-gilt bronze warrior

fetched £3,300 in 1980.

Furniture, Sculpture, Works of Art, Clocks and Watches

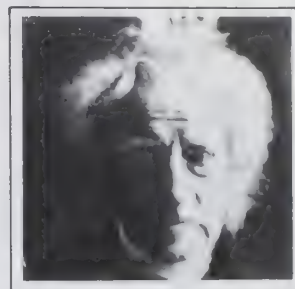
Since 1971 regular specialised sales of international appeal have been developed: this onyx clock garniture, exhibited at the 1867



Paris Exposition, fetched £85,000 last November.

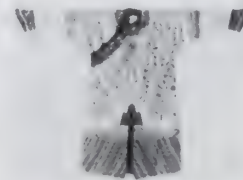
Photographs

Sotheby's Belgravia was first in the world to hold regular sales of photographic images. The resultant international interest has set new values. For example, Julia Margaret Cameron's 1867 portrait of Sir John Herschel sold at our first sale for £260. In 1980 it commanded £2,800.



Costumes and Textiles

This most recent department was opened in response to growing demand for European and Oriental costumes, textiles, lace and linens. This Chinese twelve symbol yellow dragon robe fetched £1,350 in 1981. Who can foretell its value at the end of our second decade?



Autumn Sales

In October 1971 we held five sales which totalled £131,000. The twelve specialised sales in October 1981 made over £1 million.

Sales in November include, on the 11th, Continental Furniture and Works of Art, on the 12th, Scientific Instruments, Nautica and Cameras, on the 26th, Sculpture and on the 27th, Toys and Dolls.

How to get free, up-to-date advice

As you see, values of 19th and 20th century items have risen dramatically. For a free and expert appraisal of your property, bring it to Sotheby's Belgravia, or send us a photograph. We are open five days a week, from 9.30 to 4.30.

1971



1981

Sotheby's sales are announced every Monday in The Daily Telegraph and every Tuesday in The Times.

For further information please telephone or write to David Battie, Sotheby's Belgravia, 19 Motcomb Street, London SW1X 8LB. Telephone (01) 235 4311. Telex: 24454 SPBLONG.

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A good "hook end" GEORGE III soup ladle with fluted shell bowl and engraved handle. Made in DUBLIN in 1779 by M Keating.

A pair of "hook end" serving spoons made in GEORGE II's reign, in DUBLIN in 1754 by J Pasley.

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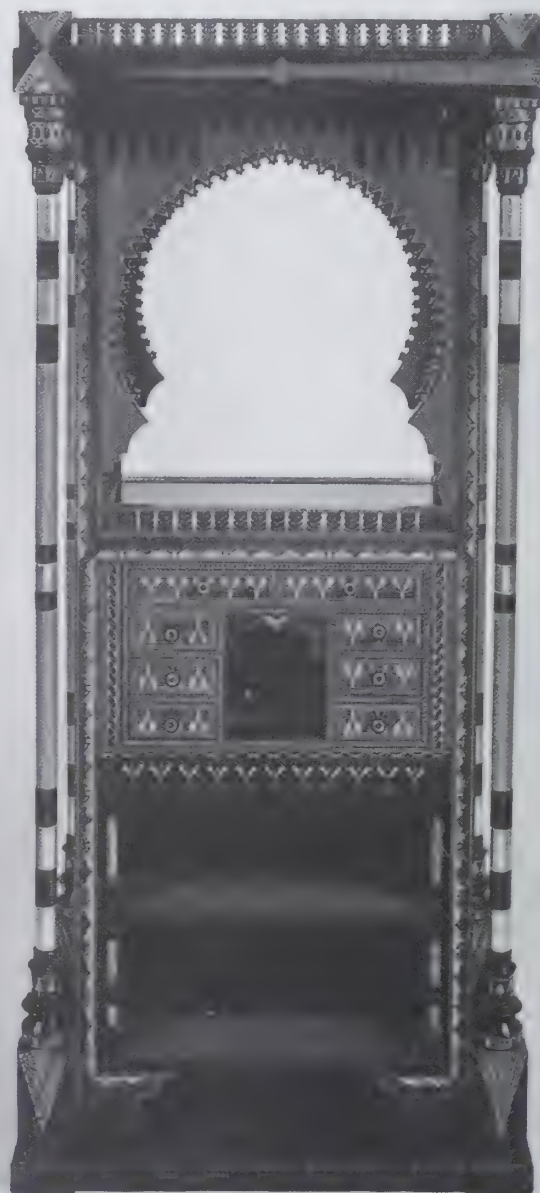
A very rare beaker enamelled in the workshop of William and Mary Beilby, Newcastle: one of a series commissioned by various local traders and families. Height 3¾ inches. c.1770. Illustrated in "Eighteenth Century Drinking Glasses", L. M. Bickerton No. 740



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As Exhibited at Bugatti.
Exhibition 1979. Featured in Connoisseur Aug. 1979.

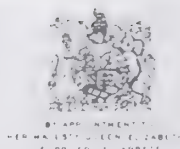


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 November 23, noon to 4:00 p.m.

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Sale # 63 Catalogue with colour plates \$5.00; by mail \$6.00

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EXPLORING MARYLEBONE

"We have spent two long days in exploration," said he (Professor Summerlee) "and we are no wiser as to the actual geography of the place than when we started."

Sir Arthur Conan Doyle, *The Lost World*.

St. Marylebone South is an often underrated area full of small interlacing streets, easy to find and even easier to become lost in. The area is bounded in the South by Oxford Street and on the North by the overlaid traffic, roaring along Marylebone Road. To the East and West the boundary is marked by Tottenham Court Road and Edgware Road.

Tourists often charge through the area searching for Conan Doyle's mythical 221b Baker Street, where the incorrigible Sherlock Holmes was in residence. Equally popular is the earnest trek to view Wimpole Street, home of Elizabeth Barrett Browning.

There is much of interest in the Georgian labyrinth to excite the perceptive visitor. Once predominantly a residential area, now alas giving way to the passage of time and succumbing to the temptations of large corporate establishments, it still has the air of Georgian pleasure and wealth, with splashes of Nash architecture and hints of the past village atmosphere—Marylebone village is mentioned in the Domesday Book under its old title of Tyburn.

The abundance of attractive squares is a major feature of this area. Portman Square was built in the 1790s by the Adams' and has an endearing timeless quality. The Courtauld Institute of Art is firmly planted in the corner of the square and for the sum of £1.00, the public can view the outstanding collection of Impressionist art and admire the house built by Robert Adam. Next door the Royal Institute of British Architects contains an excellent collection of architectural drawings and is currently displaying the work of Kisho Kurokawa, a leading Japanese architect. Fitzroy Square was also built by the Adam brothers in the 1790s, and its Portland stone lends a quiet dignity to the square.

The circular green of Cavendish square is surrounded most notably by Palladian architecture with a statue of Lord George Frederick Cavendish Bentinck forming an imposing centrepiece. However, it is Jacob Epstein's *Madonna and Child* in bronze which is worth a pause and a momentary reflection on the intimacy and depth of that relationship. Montague and Bryanston Squares have less to offer than the former three but do offer a resting place for the weary traveller.

Madame Tussaud's waxworks, situated on the Marylebone Road, ought not to be forgotten—which is indeed the purpose of this establishment—here replicas of the famous and often notorious are on display to remind us of their achievements and villainy. On a higher level the Post Office Tower overshadows the Goodge Street area. It was completed in 1964 and was then, at 580 feet, the highest

EXPLORING MARYLEBONE

KENNETH GILL ANTIQUES

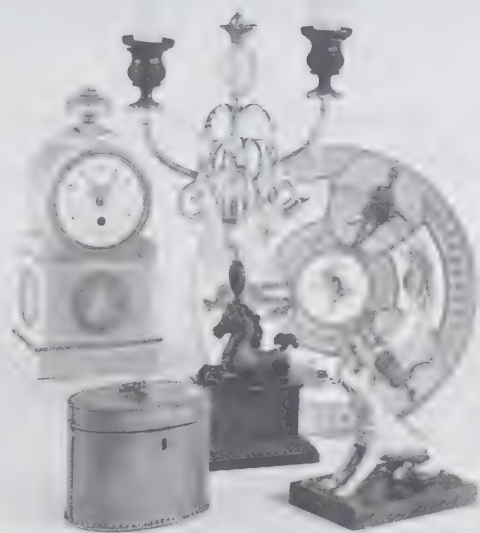
Oriental Works of Art & Fine European Furniture



*Bronze Figure
of Tianxuan Shangdi
(God of the North) good patination
Ming Period 48 cm high.*

112 Crawford Street, London W1
Tel: 01-486 1502

EXPLORING MARYLEBONE



*Philip Turner
(Antiques) Ltd.*

16 Crawford Street, London W1H 1PE
Telephone: 01-935 6074
ANTIQUES OF ALL PERIODS

T. GORDON SMITH

50-51 CRAWFORD STREET, LONDON W1
TEL: 01-262 7341



*Mid 18th century mahogany lowboy with original brasses
circa 1750, flanked by a pair of 18th century
walnut side chairs circa 1760*

building in London. Equipped with radio systems and topped by a revolving restaurant, which was actually more pleasant than one might imagine, it offers a unique aerial view of the area.

Those interested in religious architecture can enter All Saint's in Margaret Street, built by Butterfield in 1849-59, which is a typical example of Victorian Gothic and as a result may not appeal to every taste. With the same reservation, a visit to Mary le Bone the parish church at the entrance of Marylebone High Street can be recommended. Its neo-classic style dates back to 1813-17.

If these attractions are not enough then there is still more art in this area to be found. It was after all the home of Whistler and Sickert (Fitzroy Street), Constable (Charlotte Street), Flaxman, the sculptor (Grafton Way), and Landseer, Rossetti, Holman Hunt and Madox Brown also found their muse could be kindled in these environs.

Amongst the large public collections (the Wallace collection in Hertford House), the traffic and new offices, there still remains a core of established fine art and antique dealers. They are an integral part of this area, which has been associated with the arts over the centuries. Here the connoisseur can select from a wide variety of specialists with a vast range of prices. In fact, the astute collector will soon realise that pieces, with comparable equivalents in Bond Street or St. James's, can often be bought in this area at a fairer price. The reason for this is not the lack of quality but simply that many buyers are not adventurous enough and prefer to tread the established routes of Fulham, Chelsea or Bond Street and are unaware of the quality of pieces to be found north of Oxford Street.

Crawford Street which runs between Seymour Place and Baker Street, boasts many interesting dealers, including A. Roch & Sons Limited at number 99. Mr. Roch established the firm 7 years ago and specialises in Georgian Furniture. A particularly fine piece, placed discreetly at the far end of the gallery, was the tall boy in walnut, early George II. Next door is T. G. Bayne Limited, who specialises in 16th, 17th and early 18th century furniture. Another dealer with both charm and an air of authority is Kenneth Gill (Antiques) at 112 Crawford Street. Gill opened his gallery in Pimlico and then moved to the Marylebone area a year ago, convinced that there was a need for a specialist in Oriental art, although he also deals in European sculpture and furniture. Just opposite you can enter the fine world of 18th century English furniture at Hudson & Williams. The tasteful exterior does not belie the quality of the early 18th century mahogany and walnut pieces on sale. Hudson & Williams, perhaps more than most dealers, have maintained a standard and quality comparable to the best of Bond Street—at the moment there is a fine range of gilt wood looking glasses, George II, and a rare mahogany bureau cabinet, also George II. There is also a wide range of pieces dating up to the late 19th century. Philip Turner can be found at 16 Crawford Street, and if variety is your major consideration, then Roman to Victoriana should provide something to tempt the collector. Turner is justifiably proud of his 18th century and 19th century Italian antique furniture and

Hudson & Williams

14 Crawford Street, London W.1. Telephone: 01-935 7627



A fine quality, George I, walnut tall-boy. The top having a moulded cornice, three short and three long cross-banded drawers between fluted, chamfered angles, the base with a fitted secretaire drawer above three long drawers, the lower containing a concave sunburst medallion on bracket feet. This piece bears the trade label of Daniel Wild of London. Circa 1725.

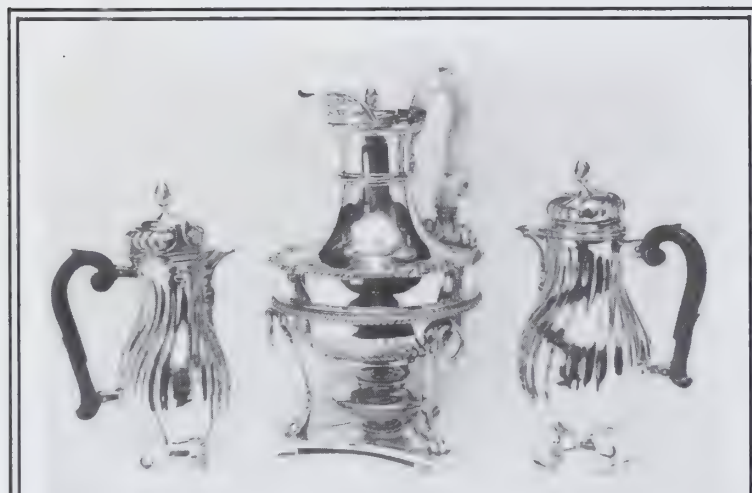
EXPLORING MARYLEBONE



A. ROCH & SONS LIMITED

Outstanding George III mahogany serpentine Chest of Drawers with fine inlay, top drawer having fitted interior. Circa 1790.

99 Crawford Street, London W1H 1AN Telephone 01-724 0563



Pair of Augsburg jugs, circa 1770, and a Paul Storr jug, circa 1811

*from a selection of English and
Continental Antique Silver
at*

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(Proprietor: Maurice Dubiner)

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BAKER STREET, LONDON. W1H 5PL
Tel. 01-935 1555

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Chancery Lane, W.C.2

lighting. At number 17 Mrs. Teltscher of F. Teltscher Limited, offers a good selection of fine paintings by old and modern masters, woodcarvings and works of art. At number 19, O'Connor & Walter-Ellis have a fascinating antique shop where the buyer can find a variety of small works of art from all periods. At the top of Crawford Street (50-51, on the corner of Seymour Place) another established dealer—T. Gordon Smith can be found. Gordon Smith specialises in 'good middle of the road' 18th century English furniture, pewter and brass. His stock is well chosen and his prices sensible.

Chiltern Street runs parallel with Baker Street and is characterised by shops dealing in woodwind instruments, leather goods and fine art and antique dealers. Amongst the specialists is The Tortoiseshell and Ivory House, established in 1920, dealing and restoring jades, hardstones, and netsukes. Nicholas Treadwell and his gallery at number 36 Chiltern Street—'London's most entertaining gallery'—which promotes unknown artists and concentrates on figurative, and contemporary sculpture and paintings. And Richard Munday at number 19 specialises in antique pewter and rare collectors items.



At the bottom end of Chiltern Street is George Street, full of fashion houses and hairdressers, which have a stream of wealthy clients. Here Paul Bennett at number 75 offers a comprehensive range of English and Continental antique and modern silver and silver plate. This old firm has another branch in the London Silver Vaults in Chancery Lane. Galerie George, almost opposite (96-8), has recently changed ownership but still retains a large stock of fine art, both watercolours and oils, concentrating on the masters of the 19th century. If you are still looking for more, then a short step away is Arenski at number 29-31 George Street. This gallery is truly an Aladdin's cave of numerous treasures, including fine antique furniture, glass, paintings, bronzes and objets d'art.

These are but a selection of the many dealers in this surprisingly underrated area which has a marvellously interesting and tempting range of goods to offer both the keen trade buyer and the private collector.

arenski

29-31 george street london w1h 5pf

tel. 01-486 0678

glass
paintings

fine antique furniture

bronzes
objets d'art



A fine and rare commemorative goblet engraved with a portrait medallion, with the inscription "GEN. LORD WELLINGTON".
The inscription enables the goblet to be dated circa 1810.
Height 7½ ins. 19½ cm.



A. D. C. Heritage



Fully illustrated catalogue
available: £5

FINE ANTIQUES SILVER
AND OBJETS D'ART



Fine Old Sheffield Plate soup tureen on presentation silver, by J. Watson & Son, circa 1830. Height 28 cm, length 54 cm.

The Knightsbridge Pavilion, 112 Brompton Road, London SW3 Telephone 01-581 4049

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Spink & Son Ltd., 5-7 King Street, St James's, London SW1Y 6QS

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LONDON W.1

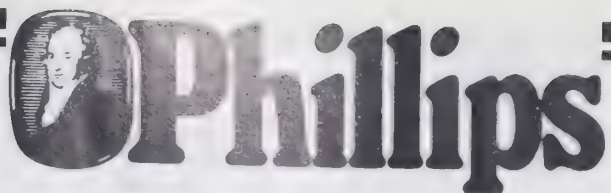
Telephone: (01) 499 1355

EXHIBITING

European Sculpture and
Works of Art, 1600-1900
by, among others,

*Cesare Targone, Soldani
Pierre Puget, Girardon
Houdon, L-C Vasse, F. Rude
Carpeaux, Carrier-Belleuse
Dalou, Rodin (1872)
and Epstein (1925)*

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BLACK-NADEAU GALLERY,
MONTE-CARLO



PRINTS

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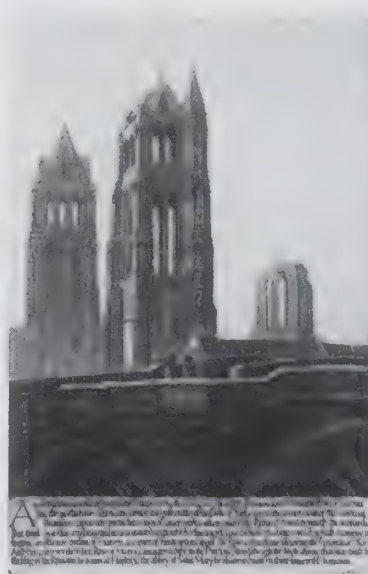
Monday 9 November at 2 pm



Thomas Malton, KINGS COLLEGE, CAMBRIDGE. Etching with aquatint, published by D. Hood, 40.7cm by 55.6cm.
To be sold in a lot with six companion aquatints and two etched states.



Salvator Rosa. THE FALL OF THE GIANTS (B. 21, W. 115). Etching with drypoint, 2nd (final) state, 72cm x 47.2cm.
The sale includes other large prints by Rosa.



Frederick Landseer Maur Griggs. THE LANTERNS OF SARRAS (C.D. 47). Etching with drypoint, 3rd state of 4, signed in pencil, from the edition of 25 in this state, 28.1cm x 18.2cm. The sale includes other etchings by Griggs.

Viewing: Friday 9 am-5 pm
Saturday 9 am-12 noon Morning of sale until 10.30 am.

Illustrated Catalogue £3.50 by post.

Entries are now being accepted for the sale of prints to be held on Monday 14 December.

For further information please contact Elizabeth Harvey-Lee Ext 212

7 Blenheim Street, New Bond Street, London, W1Y 0AS. Telephone: 01-629 6602.

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**MODERN BRITISH PICTURES
DRAWINGS and SCULPTURE**

Monday 16 November at 2pm



Sir William Russell Flint R.A., P.R.W.S.
HELEN
Tempera, signed, 34cm × 61cm.



Sir William Russell Flint R.A., P.R.W.S.
HEPHZIBALE
Watercolour, signed, 47cm × 57cm.



Sir Alfred Munnings P.R.A.
A STUDY OF BROWN MARE, WINTER ROSE
Oil on board, inscribed in pencil verso, 33cm × 41cm.



Charles Sims R.A., R.W.S.
WASHING DAY
Oil on panel, signed, 46cm × 55cm.
One of a pair.

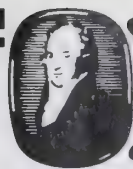
**Viewing: Thursday 9 am–5 pm
Friday 9 am–5 pm Saturday 9 am–12 noon
Morning of sale until 10.30 am**

Illustrated Catalogue £4 by post

For further information please contact James James-Crook Ext 212

7 Blenheim Street, New Bond Street, London, W1Y 0AS. Telephone: 01-629 6602.

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Phillips

FINE OLD MASTER PAINTINGS AND DRAWINGS

Tuesday 8 December at 11 am



P. Nollekins, Portrait of a Young Boy,
signed, canvas, 112cm x 79cm

Viewing: Thursday 9 am–5 pm
Friday 9 am–5 pm Saturday 9 am–12 noon
Monday 9 am–5 pm

Illustrated Catalogue £4.50 by post

For further information please contact Brian Koetser Ext 325

7 Blenheim Street, New Bond Street, London, W1Y 0AS. Telephone: 01-629 6602.

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Millhouse

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Halfway Bridge, nr. Petworth, West Sussex Showrooms: The Square, Petworth



*A fine example of an early 17th century Venetian ceremonial gondola chair in solid burr walnut of a rich nutty colour with carved ornamentation on shoulders, handrests, toes and in the waist and having a locker under the squab seat for the bourdalou.
Height 36" Width (across feet) 32" Depth 17" C. 1625*

JOHN MAKEPIECE



An elegant group of twelve English cherrywood and handstitched leather dining chairs, extending table (with the use of two additional leaves) seating eight to twelve people and sidetable, not shown, containing three drawers. The whole in excellent condition. For reference see *The Connoisseur* July 1981 "John Makepiece at work".

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MEUBLES, LUMINAIRES, OBJETS D'ART 1900-1930

GALLERIE

1900-1930



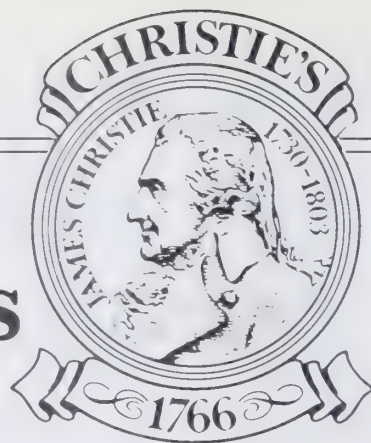
"Grand oiseau" Bronze par J. Csaky - 1926 -

1900-1930

VALLOIS

41 RUE DE SEINE 75006 PARIS TEL. 329 50 84/85

Christie's



London

Wednesday, 18 November at 11 am

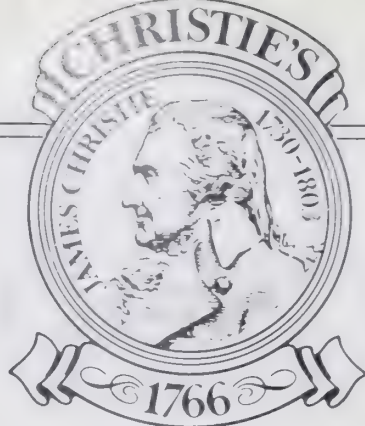
Important Antique Arms and Armour



Magnificent Greenwich armour ordered by Henry, Prince of Wales
for the Duke of Brunswick and delivered in 1613.

Catalogue (54 plates, including 8 in colour) £3.50 (\$7) post paid

Christie's



London

Wednesday, 25 November at 11am

Horological Books, Important Clocks, Chronometers and Watches

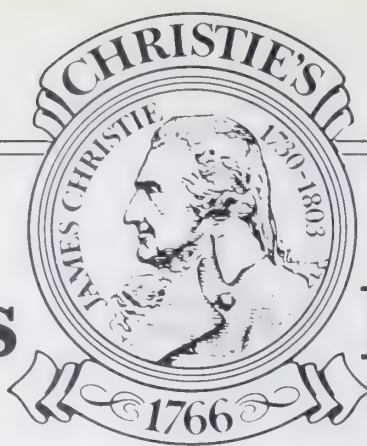


Marine chronometer by John Arnold, London, No. 176,
completed in 1791.

Ordered by the Board of Longitude in 1791 for Captain Vancouver's use in charting the North American West coast, attempting to discover the North West Passage and circumnavigation of the globe. Next issued to Commander Flinders for his expedition to Australia and finally issued to Captain Bligh of 'Bounty' fame, when appointed Governor of New South Wales. There is no record of Bligh having returned the instrument which only resurfaced in August, 1981.

Catalogue (72 plates, including 12 in colour) £4.50 (\$10) post paid.

Christie's London



Friday, 27 November at 10.30 am

Important Continental Pictures of the 19th and 20th Centuries

Including Pictures, Drawings and Bronzes of Russian Interest.

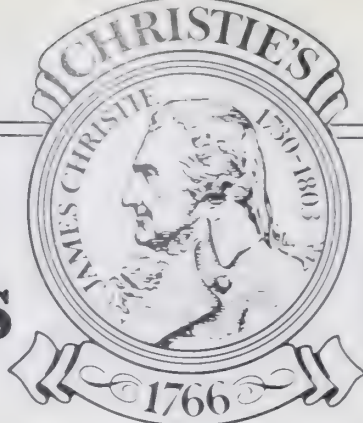
**The Properties of The Lord Kingsale, Baron von Hirsch, Sir Giles Loder, Bt.D.L.,
The Hon. D.E.A. Winn and others**



Giovanni Boldini: Portrait of Cecilia de Madrazo Fortuny,
Signed, oil on canvas, 114.5 cm. by 68.5 cm.

Catalogue (193 plates, including 33 in colour) £6.50 (\$14) post paid

Christie's London



Tuesday, 8 December at 11am and 2.30pm

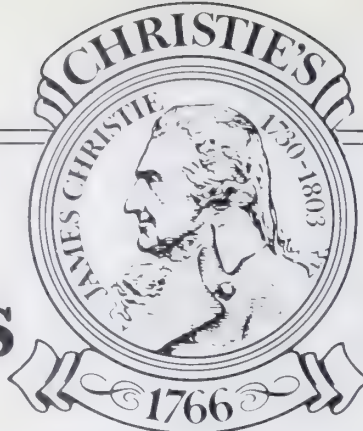
**Important Renaissance Bronzes and
other Works of Art**



16th Century Venetian bronze statuette of a naked man, attributed to
Jacopo Sansovino, 38.5 cm. high.

Illustrated catalogue available

Christie's London



Monday, 30 November at 6.30pm

Impressionist and Modern Paintings and Sculpture

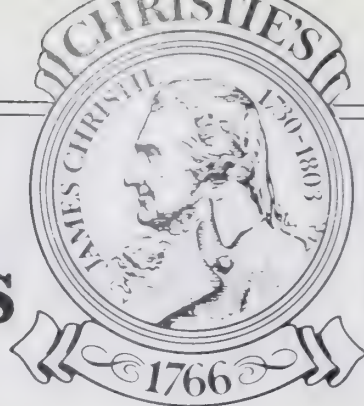


Camille Pissarro: L'Inondation à Eragny, signed and dated '93, oil on canvas,
25 $\frac{5}{8}$ in. by 25 $\frac{5}{8}$ in. (65 cm. by 65 cm.)

Catalogue (39 colour plates) £8.50 (\$15) post paid.

Sunday View: Christie's will be open on Sunday, November 29 from 2pm to 5pm for a special view of Impressionist, Modern and Contemporary Paintings, Drawings, Watercolours and Sculpture, Important Old Master and Modern Prints, Fine French Furniture, Important Renaissance Bronzes and other works of art.

Christie's London



Tuesday, 1 December at 2.15pm

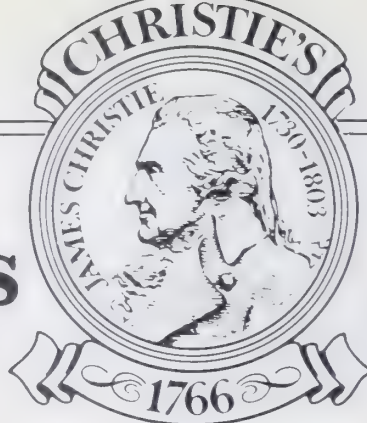
Impressionist and Modern Watercolours and Drawings



Henry Moore, O.M., C.H.: Family Group, 1944, yellow and white chalk, pen; black and grey wash, 11 $\frac{3}{4}$ in. by 9 $\frac{1}{8}$ in. (30 cm by 23.5 cm.) Sold from the collection of The late Theodore Besterman.

Illustrated catalogue (100 plates, including 38 in colour) £8.50 (\$18) post paid.

Christie's London



Friday, 11 December at 11am

Important Old Master Pictures



Francisco José de Goya y Lucientes:
The Annunciation, a modello, 42 cm. by 26 cm.

Illustrated catalogue available

All sales subject to the conditions printed in the catalogues

CHRISTIE'S 8 King Street, St. James's, London, SW1Y 6QT

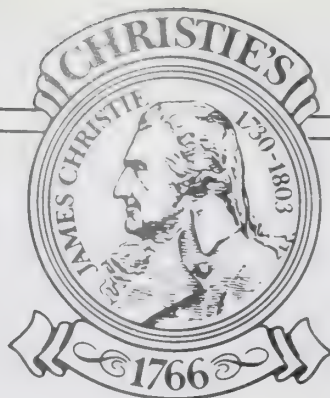
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International Telex: New York 620721; Domestic Telex: New York 710-5812325
Christie's East: 219 East 67th Street, New York 10021. Tel: 212-570-4141

Christie's



London

Christie's Indian Sales, Spring 1982



Prince Salim surprised by a lion while hunting, Mughal, circa 1595-1600, miniature, 22.5cm. by 14.8cm.
Sold on April 23, 1981 at Christie's for £28,000.

Christie's will be holding important sales of Indian Art on Thursday, 1 April and Friday, 2 April 1982 to coincide with the Festival of India Exhibitions.
The closing date for entries for these sales is Monday, 14 December.

All enquiries to: Philippa Vaughan (Paintings, Miniatures and Manuscripts)
Anthony Thompson (Works of Art, Sculpture, Carpets and Textiles)

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Tel: (01) 839 9060

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MONDAY 7th DECEMBER 1981

IMPORTANT OLD MASTER PAINTINGS

Experts: MM. Antonini and Herdhebaud



The Master of PANZANO
Attributed to
Sienna School 14th century
The Virgin and Child surrounded
by Saints
Triptych. Wood panels with gold
background
H. 60.5cm L. overall 94cm

WEDNESDAY 9th DECEMBER 1981

Collections from LADY MENDEL's villa



2:30 p.m. OBJETS D'ART
18th CENTURY FURNITURE
11 a.m. 18th CENTURY DRAWINGS
including 18 drawings by
CARMONTELLE

Experts:
MM. Dillée,
Lévy-Lacaze,
Antonini
and Herdhebaud

Louis XVI period Secrétaire in green
lacquer and gold, decorated in the
Chinese manner, stamped JLF-LEGREY
H. 125 cm, W. 102 cm, D. 41 cm.
An identical piece was exhibited in 1910
at the Musée des Arts Décoratifs
(Expert: M. Dillée)

CARMONTELLE (Louis Carrogis,
called) Madame de Chatelet conversing
with Voltaire Drawing, crayon and red
chalk heightened with watercolour.
H. 25 cm. W. 19 cm.
Carved wood frame
Provenance: Jules Strauss
Exhib: "troisième centenaire de
l'Académie Française"
Bibliothèque Nationale, Paris 1935 no.
1187
(Experts: MM. Antonini and
Herdhebaud).



CATALOGUES ON REQUEST

SWITZERLAND: ART PROMOTION, S.A. – Grand Rue 94 – 1.110 MORGES Vaud (Switzerland). Tel.: (021) 71.59.65
MONACO: ART MONACO, S.A. – "Le Saint-James" – 4, avenue Princesse-Alice – MONTE-CARLO (Principality of Monaco). Tel.: (93) 50.73.15.
BRUSSELS: ARTHES, S.A. – Avenue de Putdael 15 – 1150 BRUSSELS (Belgium). Tel.: (02) 771.98.52.
JAPAN: Est Ouest Imperial Hiroo – 4-11-35 Minami-Azabu Minato-Ku TOKYO. Tel.: (03) 449.78.28

Mes. Gérard Champin and Francis Lombrail

S.C.P. Auctioneers

Sunday 6 December 1981 at 2.30 p.m.
Ex collection J. B. DIETTE and others

EXCEPTIONAL GROUP of CLOCKS

17th-18th-19th century

Experts: MM. Jean Pierre DILLEE
Jean-Claude SABRIER

Viewing:

Monday 30 Nov. to Thursday 3 Dec. 2 to 6 p.m.

Friday 4 Dec. 9 to 11 p.m.

Saturday 5 Dec. 10 to 12 a.m. and 2 to 6 p.m.

Sunday 6 Dec. 11 to 12 a.m.



Rare Louis XV period clock
by Jean-Baptiste Baillon H. 41.6 cm

Sunday 29 November 1981 at 2.30 p.m.

RARE COLLECTION OF PICTURES by JULES PINCAS PASCIN

(1885-1930)

Drawings - Watercolours - Oils

The property of Mr. L. and other collectors

Catalogue prefaced by Mr. Abel RENBERT

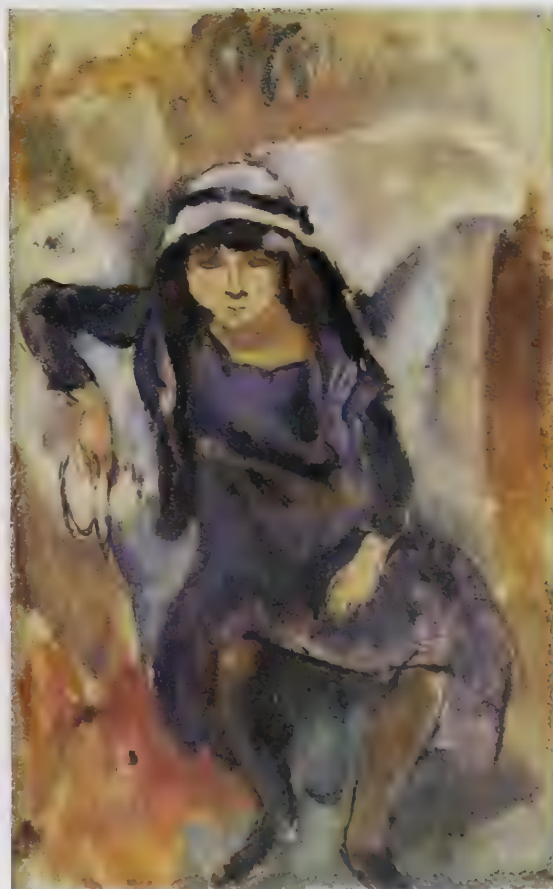
Viewing:

Friday 27 Nov. 10 to 11 p.m.

Saturday 28 Nov. 10 to 12 a.m. and 2 to 6 p.m.

Sunday 29 Nov. 11 to 12 a.m.

Jules Pincas PASCIN. "JEUNE BOHEMIENNE".
Painting, petrol on cardboard. Signed in lower right hand corner.
Exhibited Galerie Marcel BERNHEIM June-July 1960
No. 8 on reverse H. 60.5 cm W. 38 cm.



Hotel Des Ventes D'Enghien-Les-Bains-France

2, rue du Docteur Leray — 95880 — Enghien les Bains

Tel.: (3) 412 68 16

CATALOGUE on REQUEST

Etude Couturier Nicolay
J. C. P.

NOUVEAU DROUOT - PARIS

WEDNESDAY 18th & THURSDAY 19th NOVEMBER 1981 at 2 p.m. Rooms 5 & 6

**IMPORTANT OLD MASTERS PAINTINGS
XVIIIth CENTURY FURNITURE & OBJETS D'ART
TAPESTRIES**



MURILLO (Bartolomeo Esteban) Seville (1617-1682) "Saint Salvador of Horta and the Inquisitor of Aragon" - Oil on canvas painted about 1645 for the cloister of the convent of St. Francis in Seville. H. 1,78 m W. 1,90 m (ex collection Marshal Soult).

Expert : M. HEIM

Public viewing.: Monday 16th & Tuesday 17th. November 1981 from 11 a.m. to 6 p.m. & 9 p.m. to 11 p.m.

M^{es} J.P. COUTURIER & R. de NICOLAY

51, RUE DE BELLECHASSE, 75007 PARIS - Tél. : (1) 555.85.44

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1819-1916 by Robert Hellebranth

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ALCIDE LE BEAU

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ALREADY PUBLISHED
CATALOGUE RAISONNÉ ON THE PAINTED WORKS

of

C. F. DAUBIGNY

1817-1878

This book has been realised by Robert Hellebranth. Introduction by Daniel Raskin-Daubigny. English texts by Richard N. Gregg, Director of Paine Art Center and Arboretum, Oshkosh, Wisconsin, and by Charles-Theodore Price, Professor of Art History at Connecticut College, New London, Connecticut. A high quality book of 361 pages, size 24 x 31 cm, numbered limited edition, matt blue full cloth binding with gold stamping on the back and the front, jacket is reproduced in full colour and laminated. 1500 paintings are indexed or described, 1000 among them reproduced in black and in full colour, matt coated extra white 140 gsm paper, slip-case made with the same cloth as the cover, postal shipment with cardboard packing.

Anyone possessing documents or pictures by these artists and wishing them to be included in these forthcoming works or desiring information should contact the GALERIE BARBIZON, 71, rue des Saints-Pères, 75006 Paris. Tel. 222.18.12.

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PARIS-NOUVEAU DROUOT
TUESDAY 24th NOVEMBER 1981
at 2.30 p.m.
ROOMS 5 and 6

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SUITE OF
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With the assistance of Monsieur J. P. CAMARD - Expert
In the presence of Monsieur A. LELEU

VIEWING: SATURDAY 21 NOVEMBER 1981 AND
MONDAY 23 NOVEMBER 1981 from 11 a.m. to 6 p.m.
ROOMS 5 and 6

Mes. J. M. MILLON and V. JUTHEAU

Associated Auctioneers

14 rue DROUOT - 75009 PARIS

Tel: 770 00 45 and 246 4644

Kunstauktionshaus  Schloß Ahlden/A.

Auctioneer: Florian Seidel
Officially appointed Public Auctioneer and Valuer

25th Auction Sale

21st November 1981, 9.30 a.m.

Viewing: Nov. 13th through 15th, 11 a.m. to 7 p.m.
Nov. 16th and 17th, 2 p.m. to 6 p.m.
Nov. 18th, 2 p.m. to 8 p.m.



Secrétaire Showcase: Walnut with burr inlay. Richly gilded wood carving and ormolu mounts. H. 264 cm, W. 129 cm, D. 74 cm. Copenhagen, about 1760

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Wednesday 2 December 1981

MODERN PAINTINGS

Works by: BONNARD - COROT -
DAUMIER - MORET

Viewing: Tuesday 1 December 1981
Catalogue and details from the
Auctioneer's office.

DAUMIER "Le Liseur" A person wearing a sun hat sitting on a chair reading in the shade of the trees. Drawing, pen over pencil heightened with watercolour - some tears - H. 0,172 m W. 0,193 m. Signed with initials, lower right hand corner. This drawing is closely related to a watercolour over pen and pencil now in the Metropolitan Museum of Art in New York. Cf. Mason: Honoré Daumier - Paris. No. 360 and 361, illustrated.

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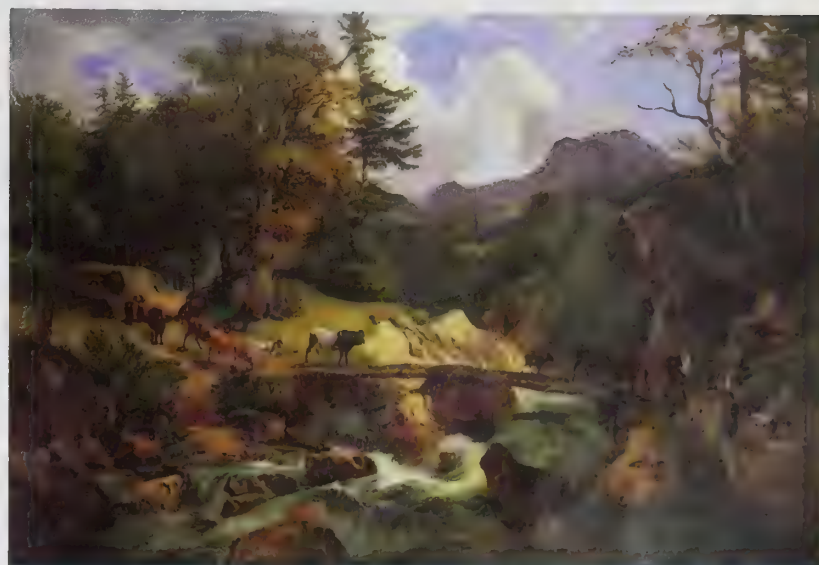
ART AUCTION 634



Abraham Storck (Amsterdam 1635-1710)
Southern harbour with ships under sail,
signed with monogram S.A.
Oil on canvas, 72X89cm.



Max Liebermann (Berlin 1847-1935)
Woman ploughing, signed M. Liebermann.
Oil on canvas, 46.5X55.5cm.
Expertise by Dr. Heinrich Bauer, available.



Friedrich Gauermann (Miesenbach 1807-1862)
Cattle crossing a forest stream.
Signed and dated F. Gauermann 1828.
Oil on canvas, 132X190cm, catalogue No 47
Lit: Rupert Feuchtmüller: Friedrich Gauermann,
Vienna 1962 page 163, plate 53.

Viewing:
Wednesday 11th November
till Monday 16th November

Auction:
17th, 18th, 19th, 20th November
and 23rd November
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London

Wednesday 25th November at 10.30 am and 2.30 pm

Sale of Important 19th Century European Paintings



Ernest Ande Duez, *Paris-Au Restaurant Le Doyen*, signed, 88 by 114 cm. Painted c. 1878

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London

Monday 7th December 1981 at 2.30 pm

The Krug Collection of Glass, Part II



A Roman cast pillar moulded bowl, 1st century AD, 10.5 cm. diameter.



A Silesian goblet and cover by Friedrich Winter, early 18th century, 39 cm.



A Saxon enamelled goblet and cover (hallorenglas), dated 1708, 37 cm.

Enquiries: Perran Wood.

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London

Wednesday 9th December 1981 at 2.30 pm
17th, 18th and 19th Century British Paintings



Washington Allston, A.R.A., *Hermia and Helena*, 75.5 by 63 cm. Collection: Harman Visger, U.S. Consul in Bristol circa 1815-1830, an ancestor of the present owner. Exhibited: Royal Academy, 1818, no. 140. Painted c. 1814.

The sale also includes a painting from the same collection entitled 'Diana at the Fountain' by Samuel Morse.

Enquiries about this sale should be addressed to: Andrew Festing or David Moore-Gwyn.

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Sotheby's

New York

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Important Pre-Columbian Jades from the Collection of Serge Bogousslavsky

Saturday 5th December 1981 at 10.15 am and 2 pm

Important Pre-Columbian Art



An Olmec jade knife with incised striding Young Lord,
Pre-Classic, c.1150-550 B.C., 22.7 cm. high

4th December sale on view from Friday 27th November, illustrated catalogue \$9 by mail (U.S./Canada/Mexico) or \$11 (other countries), sale no. 4747Y.

5th December sale on view from Sunday 29th November, illustrated catalogue \$10 by mail (U.S./Canada/Mexico) or \$12 (other countries), sale no 4749Y.

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An extremely rare Roman gold openwork cup, decorated in relief with themes celebrating the presence of Dionysus during the harvest, 3rd-4th century AD, diameter 12.1 cm.

This sale will include an unusually large Anatolian bronze figure of a bull, c. 2000-1500 B.C., an Egyptian black schist bust of an official, 26th dynasty, an Etruscan bronze figure of a Hellenistic prince, c. 300 BC, and a collection of fine Greek and Roman marble sculpture from various sources.

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Illustrated Catalogue \$11 by mail (U.S./Canada/Mexico) or \$13 (other countries). To order, please request sale no. 4753Y and send your cheque to: Sotheby's, Dept. CON, P.O. Box 5083, FDR Station, New York, N.Y. 10150. We can only accept a cheque, bank draft or money order denominated in U.S. dollars and payable by a U.S. bank. All other forms of payment will be returned.

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New York

Monday 14th December 1981 at 10.15 am and 2 pm
and following day at 2 pm

Russian Works of Art



A fine Russian silver-gilt, shaded enamel and jewelled dish, Orest Kurlyukov, Moscow, c. 1900, 16 cm. diameter.

On view from Thursday 10th December. Russian and Greek Icons will be auctioned on Tuesday 15th December and can be viewed until 3 pm on Monday 14th December.

Illustrated Catalogue available by mail, \$10 (U.S./Canada/Mexico) or \$12 (other countries). To order, please request sale no. 4761Y and send payment to: Sotheby's Dept. CON, P.O. Box 5083, FDR Station, New York, N.Y. 10150-5083. We can only accept a cheque, bank draft or money order denominated in U.S. dollars and payable by a U.S. bank. All other forms of payment will be returned. Catalogues are also available at 34-35 New Bond Street, London W1A 2AA.

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Enquiries: Kenneth Winslow. Telephone (213) 937 5130, Ext. 77.

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THE CONNOISSEUR

November 1981 Volume 208 Number 837



Cover: Poul Webb's specially commissioned illustration captures the spirit of two articles in this issue on country living in France and Spain.

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Editor: Paul Atterbury □ London Office: Editorial: Sue Bond, Anna-Mei Chadwick, Jonquil Phelan, Rakia Romanus □ Art Direction: Jim Bunker □ Production: Victor Haskell, Ed Cadman, William Clark, Alan F. Boxall □ Publishing & Advertising: Marcelle d'Argy Smith, Jean Carter, Judith T. Adda, Vivian Rouse, Sally J. Smither □ Managing Director: Marcus Morris □ Deputy Managing Director: Terry Mansfield □ The Connoisseur, founded in 1901, was acquired by William Randolph Hearst in 1927 and is published monthly in Great Britain and the USA by the National Magazine Company Limited, England. National Magazine House, 72 Broadwick Street, London W1V 2BP. Telephone: 01-439 7144. Telex: 263879 Natmag G □ New York Office: Editorial: Mary Flynn □ Publishing & Advertising: Guillaume Collis, Janet Brinkos □ 224 West 57th Street, New York, NY 10019. Telephone: 212 262 6518-9. Telex: Cosmo 423932. □ French correspondent: Lynne Thornton □ Far East correspondent: Nigel Cameron □ Second class postage paid at New York, NY, USA. □ Printed in Great Britain, ISSN 0010-6275. (US PS 563-320) □ © The National Magazine Company Limited. November 1981.

For much of this summer the London art trade has been living under the threat of civil war. At the eleventh hour this threat was finally dispersed when the two protagonists, the London auction houses and the London antique trade, were able to overcome their differences and find a compromise formula. The reason for the war was a legal action brought by the antique trade against the auction houses that was to attempt to have the 10% buyers' premium made illegal, on the principle that the two main houses, Sotheby's and Christie's, had colluded prior to the imposition of the premium in 1975.

From the very start the proposed action was ill-conceived and short-sighted. Since the 1950s, the antique trade has been increasingly resentful of the auction houses' success. To an outsider, resentment seems largely to be based on envy. For the antique trade to complain about the buyers' premium is a dangerous ploy; auction houses declare publically their commission rates, namely a flexible percentage from the vendor and a fixed 10% from the buyer, yet no antique dealer will ever declare his 'commission' or mark-up. Certainly very few would be prepared to work to the 20-25% margin within which the auction houses have to operate.

Had this action come to court, there would have been no winners, excepting, of course, the legal profession. Both sides would have suffered greatly, losing both money and prestige, whatever the result. However, the greatest loss would have been to the London art market as a whole. Already precarious, this market could well have simply collapsed under the weight of so much unappealing, and ultimately unnecessary, internal wrangling.

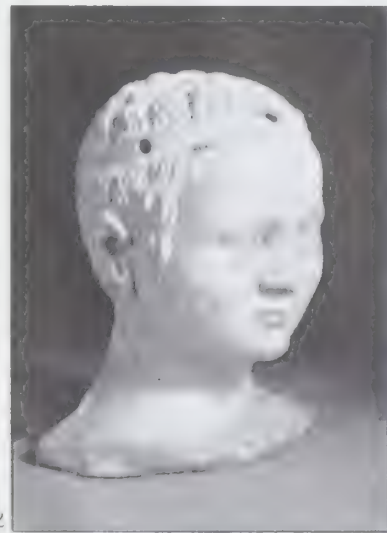
A kind of peace now reigns, and the two armies have drawn back from the brink. Direct confrontation is now unlikely but considerable bitterness still seems to exist, particularly among the dealers. Surely they can look beyond their own short-term needs to see that the future of the London art market can only be secured by offering the international buyers a unified front.

Hubert Landais talks to Pascale Villiers le Moy

A glorious exhibition, *Le Siècle de Charles V*, opened at the Grand Palais in Paris on 10 October. Treasures have been drawn from private and public collections throughout the world, many of which have never been loaned before. The organisation of the exhibition has been dependent upon a remarkable level of international co-operation. Typical has been the reaction of William Wixom, Chairman of the Medieval Department of the Metropolitan and the Cloisters: 'This exhibition is one of those true once-in-a-century operations. It will put back together certain fragments of works of art that have long been separated. We have sent an unprecedented number of glorious and valuable loans, loans that would not have been considered without the ongoing exchange programme established with the Louvre in the early 1970s.'

Hubert Landais, the originator of the exhibition, discusses its background and explains how the loan policy was established.

PVM: The 14th century was a period of crises: the Hundred Years' War, the Plague, but it also seems to have been a prosperous century as far as artistic creations were concerned.



HL: Yes indeed – the inventory of Charles V is quite extraordinary – the works of art collected by the King were recorded some time ago in a huge publication and its richness is unbelievable. All the items were made of precious metals and stones and only a few of them have survived, most of which are included in the exhibition. Also the private library of Charles V was amazingly rich; the Bibliothèque Nationale, which is co-organising this exhibition, has lent many examples.

PVM: The King was not the only patron, his brothers seem to have played active roles too.

HL: The whole family was sponsoring the development of the arts in every field. Besides, it is quite difficult to understand the connections and influences between the courts of the King and those of Anjou, Berry and Bourgogne. There are similarities in architecture, for example, there is a staircase with niches for statues in Saumur (which belonged to the Duke of Anjou) which had an equivalent in the palace of the Louvre built by Charles V.

PVM: Apart from general interest in the exhibition, this is also a marvellous opportunity for the specialists, isn't it?

HL: Indeed, the exhibition will allow comparisons and

provide the opportunity for the specialists to analyse further the artistic trends of that period, and the various styles which emerged in the different courts. During the end of the 14th century and the beginning of the 15th, something fundamental happened in the arts field in France and there is much still to be understood about that crucial period.

PVM: What were the strong points of the 14th century?

HL: The 14th century was productive in every field except, perhaps, furniture. It's been particularly difficult in the exhibition to show what architecture was like. As far as sculpture is concerned, the Virgins with Child are quite exceptional. Perhaps we can be criticised for showing so many, but one must learn to observe and to compare. It will be very interesting to make a stylistic study of such a gathering of statues never before exhibited alongside each other. I am not sure one cannot still fall in love with a woman of the 14th century! The paintings are mainly represented as miniatures in manuscripts, but there are also some important portraits like that of Jean Le Bon. It is a period of development of the 'Art de Cour' which witnesses the appearance of non-religious themes in artistic expression. Until that time,

private patrons commissioned religious works of art, then they began to represent themselves as donors on the work of art. It really is the period of the development of secular art.

PVM: Was it a challenge to organise an exhibition on an obscure century and a little known king?

HL: Yes indeed. Our initiative is part of a general renewed interest in the Middle Ages and it is no coincidence that Jean Favier, the Director of the National Archives, who has just completed a book on the Hundred Years' War, has been asked to comment in the catalogue. The exhibition has been focused on Charles V, his personality, his taste and the *Art de Cour*... It is the first serious approach ever made to this period.

PVM: The *Art de Cour* developed because of the patronage of the King and Royal Family and to patronise art has been the duty of the rich individual in the past. Does this continue today and what part does private and collective sponsorship play?

HL: The problem of patronising the arts is a very real one. Until now, throughout the world, we have been dependent on the individual patron, and major collections have often reflected the taste of one man, some of which



have been left to the State and are now in museums. Mr. Grog, who died recently, has left us an extraordinary collection of French 18th century furniture. Some collections have been fundamental in the creation of private museums, for example, the Morgan collection for the Metropolitan, the Lacaze collection for the Louvre... individual patronage still exists and will continue because there will always be collectors with interests they pursue with passion. But works of art will become more expensive and harder to acquire so it is therefore necessary to encourage collective patronage, whatever its nature. It is not a new idea. After the French Revolution, provincial academies often bought works of art from living artists which are the basis of many of today's museums. I think that industrial companies should be more active in the field of corporate patronage.

PVM: Do you mean by sponsoring an exhibition as they do in the United States of America and Great Britain?

HL: Yes, but also by commissioning a work by a contemporary artist to decorate a reception hall for example so that artists can produce and earn a living. These works will express their period in museums in the future. This kind of patronage should be a duty of companies that can afford it, and they should understand that they will benefit also as it is a kind of indirect publicity.

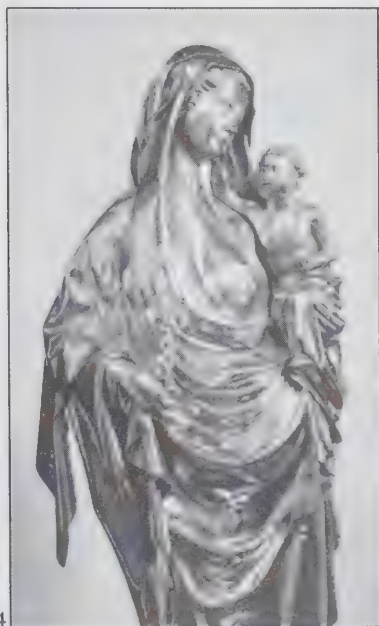
PVM: As there are few Royal courts who can patronise the arts today, shouldn't the State play an important role in encouraging

such companies?

HL: Absolutely. It would be necessary to revise certain official tax laws as they are not appropriate for the promotion of this kind of patronage. The State should give incentives to encourage industry to invest in art.

PVM: Tell me something about the museums that have contributed to the exhibition.

HL: I have been touched by the generosity of so many museums. 41 countries have loaned pieces. When I asked for the golden cup of the Kings of France from the British Museum, I was doubtful whether they would agree as it is very fragile. Naturally they hesitated, but after tests, it was sent, and it is the masterpiece of the exhibition. It is a wonderful and refined work of art and was in a French private collection until the end of the last century, and it has only left the British Museum once before. The Cloisters lent the *Book of Hours* of



Jeanne d'Evreux, the psalter of Bonne of Luxembourg and the enamelled statuette of Saint Catherine of Alexandria loaned by the Metropolitan Museum of Art, which is one of my favourite pieces, and a symbol of the refinement of the end of the 14th century. Prague sent a crystal ewer which is marvellous. There are many exchanges between France and Czechoslovakia. It was important for us that Prague agreed to loan their best items of French 14th century art as the King of Bohemia had been brought up at the French court

and so was a close friend of Charles V. The Museum of Copenhagen lent us an enamelled ewer of the early 14th century, which is also important, but it is impossible to enumerate all the 500 items in the exhibition.

The generosity of these foreign



museums is most encouraging although naturally most of the pieces come from France, and mainly from museums as very few 14th century pieces remain in private hands.

PVM: How do you explain this willingness to lend such important and sometimes fragile works of art? Is it due to your personal relationship with the different people in charge of the collections concerned?

HL: When men know and trust each other and their ability to succeed, it certainly helps. We give all the guarantees possible to the lenders but there is always a risk of damage when a piece is travelling or exhibited to the public. The lenders have accepted the risk because they realise the importance of such an exhibition and the need for such or such work of art to be present, to be a part of the catalogue that will be the reference work on the 14th century for decades. The exhibition took three years to organise but I would not have been able to do it without the right people – I feel that I am an editor and this exhibition is like a book; without good writers the book could not be published.

PVM: Does the exchange of works of art between countries depend more on political or economic relations rather than on

personal relations?

HL: Of course, good relations between countries are necessary but I must say that there is a kind of international free-masonry between the directors and curators of museums – such links are indispensable for the organisation of exchanges of all kinds. I am the President of ICOM (International Council of Museums) which is a kind of club that provides opportunities for those responsible for public collections to meet and get to know each other. This is a good thing because one day they will need each other. Although it is stimulating, museums have lived too long on competition. Now a spirit of co-operation is spreading more and more and museums are no longer closed institutions. In 1980, the museums of France lent about 3,000 items! We think that works of art are good ambassadors for a country.

1: Hubert Landais.

Photograph: Henri Bancaud.

2: The head of Bonne of France, daughter of Charles V. Musée Mayer Van der Bergh, Anvers.

3: Charles V, 1365-1380. Musée du Louvre, Paris.

4: The Virgin of Jeanne d'Evreux, 1324-1339. Musée du Louvre, Paris.

5: St. Catherine of Alexandria, 1400-1410. Metropolitan Museum, New York.

6: St. Agnes golden cup, 'the Cup of the Kings of France'. The British Museum.





(Left)
Striding Apis Bull, probably Memphis, Dynasty XXVI (664–525 BC) bronze, solid, cast with silver leaf, Egyptian. Height 13.7 cm. Width 4.2 cm. Cleveland Museum of Art.

Mildenberg Collection of Ancient Animals

Until 29 November 1981
The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio 44106

Dr. Leo Mildenberg is one of the world's foremost authorities on ancient coins, but he also has a collection of rare and unique animal figures, that has never been exhibited before.

Approximately 250 works of art depicting a variety of animals are in the show and they range in age from the 4th millennium BC to the 12th century.

Many of the figures reflect ancient beliefs in the supernatural powers of animals—some were made as offerings or amulets to ward off evil or to obtain special benefits for their wearers. Others were incorporated in ornate jewellery or decorative clothing, domestic and ritualistic vessels and furniture. The animal sculptures also served as ornamental lamps, perfume containers, architectural ornaments and children's toys.

The exhibition is divided into three sections: Near Eastern, which will include an Achaemenian bracteate (an ornament cut from a thin gold sheet and sewn onto a royal garment); early 5th century Egyptian, to include a hippopotamus of turquoise-blue

faience beautifully modelled and intricately decorated with drawings of Nile flora and fauna, 2040–1783 BC; and Classical, represented by an Etruscan gold plaque, decorated with a lion and other designs in granulated gold c. 650–600 BC.

The Mildenberg Collection will travel to the Indiana University Art Museum, dates to be confirmed.

Lipman Folk Art Sale

14 November 1981
Sotheby Parke Bernet
1334 York Avenue
New York 10021

The Howard and Jean Lipman Collection of American Folk Art and Painted Furniture was built over a period of 40 years and is considered to be one of the finest of its type ever assembled. Now the property of New York's Museum of American Folk Art, most of the collection, approximately 450 items, will be sold to further the aims of the Museum's acquisition – educational and public service programmes and plans for expansion.

The Lipman Collection is important both for its extraordinary quality and historical significance. The painted items range from a Chippendale painted and decorated pine dower chest, 1799, a painted Windsor settee, and a Federal painted and grained pine tall-case clock, c.1835, to

weathervanes, whirligigs and decorated tinware. Also offered is a large group of painted boxes, watercolours, mourning jewellery, fine hooked rugs, and a New England stencilled tablecloth.

Nine Million Items

2 November 1981
Phillips Fine Art Auctioneers
867 Madison Avenue
New York 10021

Sidney Z. Lucas was a Hungarian immigrant who started a reproduction print business during the First World War. The astounding number of prints are to be sold in a total of 400 lots.

Old Master Sale

25 November 1981
Phillips Fine Art Auctioneers
867 Madison Avenue
New York 10021

This important old master sale includes works by Joos van Cleve, Philips Won Wermans, Jacob van Spreuwen, Pietro Perugino and Pierre Paul Prudhon.

(Below)

Willem van Herp, (1614–1677). Coronation of the Virgin, oil on copper, 26¾ × 33¾ inches. Philips.





(Left)
Ludovico Marchetti. *The Races at Longchamp, 1800*, oil on panel, 10 1/4 x 16 inches.

and American paintings, 1800–1914, and European still life paintings, 1600–1800.

Norman Rockwell's People
Until 5 December 1981
Judy and Alan Goffman Fine American Paintings
18 East 77 Street
New York 10021

The Goffman Gallery, specialists in American illustrator art, is presenting an autumn exhibition focusing on the artist-illustrator from 1900 to 1960.

35 oil paintings and works on paper by Norman Rockwell, Mead Schaeffer, George Hughes, Maxfield Parrish, N.C. Wyeth, James M. Flagg and Charles Dana Gibson will provide a unique opportunity for connoisseurs and collectors.

(Below)
Norman Rockwell. *Card Tricks*, *Saturday Evening Post* cover, 22 March, 1930, 32 x 25 inches.

Primitivism: Gauguin to Moore

7 November 1981
– 3 January 1982
Art Gallery of Ontario
317 Dundas Street West
Toronto, Canada

Gauguin to Moore is a major international loan exhibition of 137 sculptures, prints and drawings, and it documents how primitive and non-European art influenced some of the greatest sculptors of modern times such as Picasso, Brancusi, Matisse, Lipchitz, and Giacometti.

Among the more notable works in the show are four portrait bronzes by Rodin of the Japanese dancer, *Hanako*, c. 1907–8; two 1907 carvings by Picasso, never before shown in North America; Matisse's 1909 bronze, *La Serpentine*, and a seductive *Tiara with Necklace*, 1930; *Sunflower*, c. 1910, one of Epstein's earliest African-influenced works; and the haunting *Moonmad*, 1944, by Max Ernst.

This exhibition has been made possible by a grant from Mobil Oil Canada, Limited.

Impressionist Pictures

3, 4, 5, November 1981
Christie, Manson & Woods
502 Park Avenue, New York
New York 10022

The Impressionist and Modern

Art Sales open with an evening session featuring twelve fauve works from a private collection. They include Emile Othon Friesz's *Le Port d'Anvers*, signed and dated 1906.

This is followed by a general sale which includes two works by Pablo Picasso – *Stand a la Kermesse*, c. 1900–1, and *Bouteille d'Anis del Mono, Compotier, Pipe*.

The last day consists of modern drawings and watercolours, and a work by Marc Chagall.

The Belle Epoque Opens a New Gallery

10 November – 4 December 1981
Stair-Murdock Fine Arts, Limited
42 East 57th Street
New York 10022

The opening of an important painting gallery is always an exciting event – especially when the new gallery is associated with Stair and Company, a leading dealer in fine 18th century furniture.

Celebrating the opening is an exhibition recalling the Belle Epoque, the fashionable life from 1870–1914, when the social mecca of the Western world converged on the boulevards, parks and race-tracks of Paris, the squares of London, and the avenues of New York. Artists of the period, including Jean Béraud, Jean Francois Raffaelli, and Eugene Boudin, specialised in a

kind of narrative realism which captured the new leisure class, their pleasures and pursuits, in an era in which one's primary goal was to see and to be seen.

Stair-Murdock's new third floor gallery will specialise in English paintings and sporting art, 1700–1900, fine European



El Greco to Goya: The taste for Spanish paintings in Britain and Ireland

16 September –
9 November 1981
National Gallery
Trafalgar Square, London WC2

The fourth in the National Gallery's series of loan exhibitions, organised and catalogued by the Deputy Director, Allan Braham, contains twenty paintings from the Gallery's permanent collection and 54 public and private loans headed by The Queen. The selection is inevitably uneven and incomplete, though the leading masters El Greco, Zurbarán, Velázquez, Murillo and Goya are well represented and eighteen others provide depth and variety.

The greatest strength is the coverage of Velázquez's early Seville period, especially the *bodegones* which with notable loans from Apsley House and Edinburgh, form a group that could not be rivalled anywhere. But as these are well known I will concentrate on paintings not seen in public for a long time, if at all.

(Right)
Still life with Fish, School of Toledo, 66 × 83.8 cm. Lt. Col. William Stirling of Keir.

They include two outstanding loans from the Westminster Collection, *The Surrender of Seville*, signed and dated 1634 by Zurbarán and *Prince Baltasar Carlos (The Riding School)*, painted shortly after by Velázquez, with typical tonal values and several pentiments demonstrating unequivocally its autograph quality.

Another little-known work is the portrait of the *Infante Don Diego, son of King Philip II*, signed and dated 1577 by Alonso Sánchez Coello, (Private Collection). Dressed like a girl as was then the custom, this charming two-year-old is portrayed holding toys that suggest his anticipated prowess in horsemanship and command later in life, but he was to die in 1582. The even less known version of the *Virgin mourning over the dead Christ* by Morales from Keir, epitomises in the majesty of its suffering the spiritual aspect of Spanish painting assimilated by El Greco.

Religious compositions and



portraits dominate the exhibition, still-life and flower-painting being only thinly represented. An early 17th century *Still-life with Fish* from Keir is incorrectly assigned to the School of Seville, its symmetrical arrangement of elements in a niche relating it clearly to the Circle of Sánchez Cotán and Loarte in the School of Toledo. There are also a fine pair of *Flower-pieces* of 1665 by Juan de Arellano, the leading flower specialist (Mrs Johnson-Taylor), and from the 18th century a superb Luis Meléndez *Still-life with Bread and Strawberries* (Springell Collection), which outshines its supposed pendant from York.

To this painter's father, Francisco Antonio Meléndez is ascribed the half-length portrait of *Queen Marie Louise Gabrielle of Savoy* (Royal Collection), with the suggestion that it may have been a marriage portrait. Her marriage to Philip V took place in 1701 when she was thirteen, but she looks older here, which suggests it is the work of Francisco's elder brother Miguel Jacinto Meléndez, or possibly Juan García de Miranda.

Mr Braham's catalogue entries are generally on sound lines. But what makes the catalogue most notable is his long introduction, a scholarly study of the history of the collecting of Spanish paintings in these islands and the

literature they have inspired, that will have lasting value as the standard work on this hitherto neglected subject.

Eric Young

(Below)
Attributed to Miguel Jacinto Meléndez or Juan García de Miranda. *Portrait of Marie Louise Gabrielle of Savoy*, 81.3 × 57.2 cm. Royal Collection. Reproduced by gracious permission of H. M. The Queen.



Goya's Prints
23 October 1981 – 2 May 1982
British Museum
Great Russell Street
London WC1

The Goya prints at the British Museum are the collection of the late Tomas Harris acquired in 1979. Almost complete and with many rarities, it was built up by that scholar in connection with research culminating in his two-volume catalogue of Goya's engravings and lithographs (1964).

Eric Young



(Left)
Alonso Sánchez Coello. *Portrait of the Infante Don Diego*, 111 × 91 cm. Private Collection.

Loot VII

2 – 21 November 1981
Goldsmith's Hall
Foster Lane, London EC2

Over 700 pieces of modern jewellery and silver made by craftsmen will be on view to the public during this annual exhibition organised by the Goldsmiths' Company for the Goldsmiths' Arts Trust Fund, with financial support provided by the Platinum Guild International. The selectors were all designer-craftsmen who looked for quality in a wide range of materials – gold, silver, platinum, steel, refractory metals, plastics, wood, ivory and textiles. The individual craftsmen will be at the exhibition each day to meet the public and answer questions.

British Maritime Art

10 November –
12 December 1981
Richard Green
4 New Bond Street
London W1

*As idle as a painted ship
Upon a painted ocean.*
(Samuel Taylor Coleridge,
The Ancient Mariner)

Ships portraits were a section of marine painting, usually privately commissioned and a skill by which the mariners increased their incomes. Their aesthetic quality was sometimes limited and their main rôle was as a meticulous record of some of the finest vessels in the 18th and 19th centuries. Richard Green's impressive exhibition includes a portrait by Thomas Luny, which is a good example of the portraits of this period, *The New Amelia, in three positions off Dover, 1777*.

Another artist whose attention to detail led to a distinguished reputation during his life was Peter Monamy, who was greatly influenced by van der Velde. His work *A Man O'War and other Shipping in a calm off the Coast*, with its glass brown sea and minute figures contrasts pleasantly with William John

(Right)
Peter Monamy. *A Man O'War and other Shipping in a calm off the Coast*, 101.5 x 127 cm.
Richard Green.



(Left)
Anthony John Law, beaker,
*Britannia silver chased and
gilded with American motifs.*
Goldsmith's Hall.

Edwardian Impressions

20 October –
20 November 1981
Pyms Gallery
13 Motcomb Street, Belgravia
London SW1

The 'complexities' which faced the Post-Impressionists at the turn of the century are admirably illustrated by K. McConkey's introduction to the exhibition catalogue. Works by La Thangue, Langley, Percy Smythe and Rothenstein, will be on view.

Carrier Belleuse and his Circle: French Sculpture 1880–1940

14 November 1981 –
2 January 1982
Bruton Gallery, Bruton
Somerset

With commendable flexibility the Bruton Gallery has organised complementary exhibitions in both its American Gallery (at

Macy. M. Darling Fine Arts, 250 Mercer Street, Mercer Square, New York 10012, 9 November – 12 December 1981) and in England. The American Gallery concentrates on Rodin, precursors and successors and in England on Carrier Belleuse (the early employer of Rodin). There are over 80 pieces of sculpture covering the development of the tradition of sculpture in France over a period of 150 years.

In England the important works tend to be slightly more academic, being the earlier works of Rodin and his employer. Included in the exhibition is a six foot high ornamental vase by Carrier Belleuse and the set of four *Titans* in terracotta made by Rodin for Carrier Belleuse's *Vase of the Titans* and Rodin's celebrated work *The Age of Bronze*.

In New York the mastery of Rodin, the great 19th century sculptor, is admirably displayed in the new gallery. His draughtsmanship and genius, marked the turning point of sculpture from Romanticism towards Modern sculpture. The centrepiece is the awe inspiring *Three Shades* from *The Gates of Hell*.



Early English Watercolours

11 November –
24 December 1981
The Leger Galleries
13 Old Bond Street, London W1

The acquisition of William Turner's *Plymouth Harbour* and works of a similar quality have helped to maintain the Leger Galleries reputation since its establishment in 1892. This early landscape painting by Turner, was one of his topographical studies, prior to the development of his use of light and individual atmospheric effects that changed the history of landscape painting.

There is a large group of watercolours by Hercules Brabazon Brabazon, 1821-1906, about whom Ruskin wrote 'Brabazon is the only person since Turner at whose feet I can sit and worship and learn about colour'. The 20 examples of his work are mainly Venetian in subject and the watercolour of *San Benedetto, looking towards Fusina*, is one of the best pieces – dominated by the diffused blue and white clearly showing the Turner-esque influence. *Ramo Corte della Vida, Venice* shows a more conscious approach to the subject, with clearly pencilled outlines, but still possessing the sensitive use of colour that so impressed Ruskin.

Works by Helen Allingham, William Callow, Francis Towne,

(Right) John Gibson. *A Hunter and His Dog*, c. 1850, bronze with golden brown lacquered patination. Height: 31.5 cm. Agnew's.

John White Abbott and Edward Lear will also be on view.

Sculptures & Objects of Art

29 October – 11 December 1981
Thos. Agnew & Sons Limited
43 Old Bond Street, London W1

Surprisingly this is Agnew's first selling exhibition of sculpture. It is being held in conjunction with a loan exhibition of Victorian pictures from Royal Holloway College entitled *Thomas Holloway – The Benevolent Millionaire* (3 November – 11 December 1981).

The sculpture exhibition spans from 1500-1916, and includes over 33 pieces linked by no particular theme other than that of excellence. Interestingly William Agnew has chosen a wide range of works in every medium including an Augsburg silver-gilt enamelled casket, 1620, by Jeremias Nathan and a small oval ivory French portrait medallion of Lodovico delli Oratii, c. 1696. Predictably the bronze and marble works form the major part of the exhibition and of these John Gibson's *A Hunter and His Dog* is my favourite. It is a dynamic work that admirably conveys the suppressed excitement in the



hunter and his dog. This neo-classical piece incorporates 'the three great long undetected principles of Grecian Art, simplicity, calm and concentration' (Lord Lytton).

There are also four works by the French artist Aime Jules Dalou (1838-1902). *Miss Helen*

Ionides, by Dalou, is a superb example of his mastery of the naturalistic form. Francesco Fanelli, William Theed, Sir Alfred Gilbert, Jean-Baptiste Carpeaux, P. F. Connelly and Arthur Putnam are amongst the other artists whose work will be on view.

Michael Ayrton 1921-1975

7 November – 5 December 1981
The Bladon Gallery
Hurstborne Tarrant
Andover, Hants

Ayrton was a child prodigy – when only nineteen he was commissioned by Sir John Gielgud to design the costumes and sets for *Macbeth*. Although he was plagued by illness throughout his life, he still struggled to produce his inspired and mystically evocative prints, which will be on view at the gallery. The majority of the works come from his *Minotaur* and *Archilochos* sets but there are also examples from his *Verlaine* and *Greek Suites*.

(Left)
J. M.W. Turner. *Plymouth Harbour*, 6 x 9 1/4 inches. Leger.



Contemporary French Ceramics

16 October 1981 –
4 January 1982
Musée des Arts Décoratifs
107 – 109 rue de Rivoli
75001 Paris

124 ceramicists – French or foreigners living in France – have been chosen by a jury of specialists to represent the very varied tendencies of contemporary ceramic production. The aim is to help the public to understand the origin of these movements and pieces by artists from the second half of the 19th century onwards have been selected from the museum's permanent collections. While ceramicists enjoyed great esteem up to the 1930s, those working in the post-war years suffered from general lack of understanding... tribute is therefore paid to those who struggled on alone: Francine Delpierre, Georges Jouve, Jacques Lenoble, as well as to Shoji Hamada and Bernard Leach, acknowledged by many artists today as their spiritual masters. 200 pieces presented in Tokyo in 1980 complete this interesting show. The 100 ceramicists include 50 Japanese.

Italian Drawings 15th–16th century

9 November –
13 December 1981
Rijksmuseum, Amsterdam

The museum's print room will be exhibiting 160 early Italian drawings from their collection. The exhibition coincides with the publication of the catalogue of the Italian drawings and includes works by Lorenzo di Credi, Fra Bartolomeo, Raphael, Vasari and others. The main part of the collection has recently been acquired by legacy from the art historian and collector, Dr. J. Q. van Regteren Altena.

Wiepke Loos

Italy at the Festival of Lille

14 October – 15 December 1981
Nord – Pas de Calais

Lille, and fifteen towns in the region, are presenting a vast programme of music, ballet, opera, theatre, cinema, archaeol-



ogy, literature, the plastic arts, science, folk art, all with an Italian theme. The exhibitions, films and lectures at the Lille Musée des Beaux-Arts (22 October – 21 December 1981) are about Pompeii: archaeological remains, volcanology, and elegant reconstitutions of Pompeii's buildings in pencil and water-colour by French 19th century architects, shown at the Ecole Nationale Supérieure des Beaux-Arts in Paris this February.

Drouot Nord

64 rue Doudeauville, 75018 Paris

The Paris auctioneers have just opened three new salerooms where run-of-the-mill objects and furniture, goods confiscated by

(Left)

Christiane Filliatreau. *Thrown and modelled porcelain, 1981. Contemporary French ceramics, Paris Musée des Arts Décoratifs.*

the Customs, bankruptcy stock and office furnishings will be auctioned every morning, Monday to Friday, from 9 a.m.

Léon Spilliaert (1881–1946)

25 September –
30 November 1981
Galeries Nationales du Grand Palais
Avenue Georges Clémenceau
75008 Paris

Spilliaert was a brilliant water-colourist and pastellist, and with Ensor and Permeke, one of the three great Belgian painters of Ostende. Unstable, anguished, sickly, Spilliaert was a lonely visionary who deliberately ignored the frivolous seaside society in order to show Ostende in winter. His almost abstract seascapes, forceful solitary figures, still-lives and disquieting portraits – many of them self-analytic – gave way, after his marriage in 1916, to more peaceful intimist paintings.



(Above)

Albert Carrier-Belleuse. *Molière pensif, terracotta. Robert Manuel collection.*

The World of Molière

16 November 1981
2 p.m. and 9 a.m.
Nouveau Drouot 9 rue Drouot
75009 Paris.

Mes. Loudmer and Poulain will be auctioning Robert Manuel's remarkable collection of paintings, drawings, autograph letters and sculpture concerning the theatre and, above all, Molière. These have taken more than 40 years to collect.

Baroque in Bohemia

18 September –
7 December 1981
Galeries Nationales du Grand Palais
Avenue Georges Clémenceau
75008 Paris

This exhibition shows the most characteristic elements of the relatively little known art, developed during the 17th and 18th centuries. The paintings and sculpture are predominantly concerned with religious themes; the secular art includes pieces in gold, silver and pewter, and the world-famous Bohemian glass.

(Left)

Peter Brandl. *Archangel Gabriel, c. 1700. Grand Palais.*



Ceramic Finds from Ancient Kilns in China

Until 15 November 1981
Fung Ping Shan Museum
University of Hong Kong
Bonham Road

One of the most interesting exhibitions for some time at this small and friendly museum consists of several hundred large and small shards of ceramics culled in recent years from various kiln sites in China. Perhaps such an exhibition is not to everyone's taste, for there is hardly a complete ceramic object on display. Yet from the point of view of all serious students, collectors, and indeed dealers, concerned with the history of the extraordinary ceramic genius of the Chinese through the centuries – it must be one of the most exciting exhibitions to study.

To pinpoint one interesting area which the work of excavating kiln sites reveals, it is only necessary to quote one entry in the excellent catalogue: 'Huo Xian Kiln, Shanxi Province. The kiln, situated in the Chen village, produced mainly plain white porcelain, though there was also a quantity of wares with moulded design. Huo Xian wares had a fine white glaze and body and were fired on spurs, leaving five small spur marks on the interior of the foot.' Many fragments of angular vessels were found in the kiln thus establishing the location of the Peng kiln. The kiln began in the Jin dynasty and flourished into the Yuan period. Its products were described by Cao Zhao as 'new Ding wares'. In the catalogue there are several examples of the shards of this ware, the curve of bowl shapes cut abruptly as the wall descends to the foot in what must certainly be described as an angular manner.

Among a large number of important discoveries was that in

(Left)

Blue and white potiche (*Guan*) six-character mark of Jiajing, and of the period. Sotheby's.

1956 of a kiln at Changsha, which had been in operation from the Tang to the Five Dynasties. The distinctive feature of this site was the very free and highly accomplished underglaze painting which was the first in the industry. Over a thousand years ago the spirited line-drawing of a cherubic child running with a lotus over its shoulder was done on a ewer. The kiln made use of a range of metallic oxides to obtain extremely rich colours – a breakthrough from the traditional monochrome green wares.

Two almost spherical ewers with narrow cylindrical necks, generous loop handles and chicken-head spouts, the expanded lip holding in one case the original porcelain ball as stopper, make a fine showing, even if one is badly broken. They come from the Dequing kilns in Zhejiang Province, which is the first known place in the province to produce porcelain in the Jin period. The blackish brown glaze resembles in its mysterious appearance that of some Khmer wares.

This exhibition was seen in London at the British Museum, and also at the Ashmolean in Oxford. The avid collectors and students of ceramics that abound

in Hong Kong should take full advantage of the unique opportunity to see and assess the qualities of the range of the 500 pieces in every technical aspect.

Chinese Ceramics and Works of Art

24 – 25 November 1981
Sotheby Parke Bernet
Hong Kong

The choice this autumn at Sotheby's auction is particularly wide in the blue and white range.

One of the most attractive is a rare potiche (*guan*) with decoration in an especially vivid tone of blue. The principal decorative motif is a continuous scene of boys playing various games – one with a puppet, one with a hobby horse, others playing with crickets – in a setting of flowering trees and those pierced rocks dear to the Chinese landscapist's heart. The interior and the base are glazed in a white with a bluish tone, and the six-character mark of Jiajing is on the base within a double circle.

Another splendid blue and white piece is the very rare Ming dragon dish, saucer-shaped and 30.9 cm. wide. The centre has a dextrously painted dragon leaping about above the crests of breaking waves, tufts of hair on the legs blowing in the wind to enhance the effect of motion and animation. The detailed handling

of the underglaze blue painting of this dish is remarkably fine – the waves drawn in delicate lines and covered with a wash of a paler blue but with accents of darker tone contrasting with the white crests. The six-character mark of Chenghua is written in a line below the rim on the exterior.

Underglaze copper red is also well represented by two large pieces, one a deep bowl, the other a very large dish. From the Tang there is an interesting Sancai phoenix-head ewer with flattened pear-shaped body. The decoration on one side is a phoenix with raised wings, while on the other is a spirited rendering in low relief of a Sassanian archer turning to aim his bow at some unseen quarry behind. The blue and green glazes are rather pale and freely mingle.

An unusual *wucai* bowl of the Wanli reign has an underglaze blue dragon and phoenix medalion inside, and on the deep rounded exterior sides clumps of chrysanthemums are painted in deep underglaze blue and red and yellow enamels, with foliage in green enamel. The colours are surprisingly strong.

Among the outstanding celadons is a rare dragon flask whose flattened, almost circular body is carved on either side with a fine dragon, the head turned back over the body. The neck is waisted and the rim formed by a row of petals with free-standing *nuyi* head tips. The four-character seal mark of Yongzheng is on the base.

A fine celadon of a very much paler colour is the stem bowl with clear *anhua* dragon decoration inside. The bowl is very thinly potted with curved sides flaring slightly at the lip. The delicately drawn dragon forms a series of deep U-shaped curves around the interior, enclosing a centrally placed incised *Yongle nian zhi*. The glaze is an even pale greyish-green paling to a whiter tone at the rim. This is a fine rather chaste-looking piece, very attractive to look at and to handle.

(Left)

Blue and white dragon dish, Ming, six-character mark of Chenghua written below the rim and of the period. Sotheby's.



Art in the City

The City of London, for centuries the financial and commercial centre of the capital, has always been rather ambivalent in its attitude towards art. Certain areas of creativity have traditionally been well supported, for example architecture, gold and silversmithing and music. Despite continuous postwar development the city is still filled with rare and often unexpected architectural treasures from all periods of its development. By the same token, many of the livery companies hold remarkable collections of silver and plate, some of which are still growing today. It is inevitable that support should always have been forthcoming for areas of creativity that are related directly to display, wealth and corporate pride.

It is equally inevitable that no such close association has ever existed between the City and painting. Boardroom portraits and the accurate but artistically limited delineations of historical and contemporary events spring to mind, but there the imagination stops. There are no clear reasons why City companies should ever buy paintings. Certainly none would buy art for investment, for they will all know of many better ways of producing interest from capital. At the same time, to buy art simply to decorate the walls would seem unnecessarily extravagant. The whims of particular directors or chairmen have occasionally brought works of art into the corporate sphere, but such buying always tends to be random, inconsistent and unpredictable.

It is therefore a revelation to see the exhibition currently on view at the Maclean Gallery, St George Street in London (4-18 November 1981). The organisers have put aside customary prejudice and have gone into the city to see if art exists in a hard financial environment. They dis-

covered that it not only exists but seems actually to be thriving. *Art in the City* is the result, a loan exhibition showing paintings drawn from the private collections of a wide range of City companies and institutions. It is a brave attempt to expose a little known and largely private area of collecting.

One of the aims of the exhibition has been to demonstrate that the collecting of art is a widely practised pursuit, and so loans have been sought from a variety of companies and institutions that reflect the diverse activities of the city. Banking, insurance, stock-broking, shipping, brewing, journalism and mining are all represented. Some companies have been collecting for years, while others have developed their art interests only recently. Collections have been formed for a number of reasons, the most obvious of which is to reflect the activities of the company; thus trading companies with Far Eastern connections such as Inchcape and Jardine and Matheson have concentrated on works by

artists such as Daniell and Chinnery. Other collections are specialised for different reasons; bankers Robert Fleming, a Scottish company, have amassed an impressive collection of paintings with Scottish connections, while De Beers have concentrated on contemporary art. If the paintings on show are typical of the collections they represent, then there is a clear preference for British art, of many periods. The reasons for this are not entirely chauvinistic, for many companies have clearly been well advised in their buying, and have concentrated on areas that were undervalued. There is a preponderance of early 20th century British painting, with good examples by Sickert, Nevinson, Ginner, Wadsworth, Gilman, Nash and Bomberg. These paintings certainly reflect the taste of Maclean himself, but they also reveal the shrewdness of their owners. The dramatic rise in the value of 20th century British school painters over the last few years has meant that many of these collections have proved to

be worthwhile investments for their owners – although this was never their original purpose.

Some companies have used specialist galleries, individuals or organisations such as the Contemporary Arts Society to guide them in their buying, while others have operated a more personal, but occasionally random system. Some have assigned a formal annual purchase budget, while others have simply bought in a more ad hoc fashion. The companies represented are all private and rightfully guard their privacy; however, there is a common belief among those who collect that paintings are a vital way of improving the working environment. Those with major collections tend to display them all over their offices and make no real distinction between the typing pool and the boardroom. This democratic attitude to both ownership and display is notably at variance with that exhibited by many public museums.

Art in the City is therefore about an enlightened form of patronage. Of course, by comparison with America, Britain still has a long way to go. Corporate patronage is still relatively unusual, but hopefully this exhibition, by opening the door into a very private world, will encourage other companies, in the City and elsewhere, to become collectors of works of art.

Coincidentally, a similar purpose lay behind a recent loan exhibition devoted to the French pre-Impressionist painter Jean Baptiste Antoine Guillemet. A follower of Corot, Guillemet achieved a considerable reputation during his lifetime and gained numerous awards, at the Salon and elsewhere. Since his death in 1918 he has been largely ignored, his reputation overshadowed by later, more dramatic developments in French painting. This attempt to re-establish Guillemet as a painter of stature was organised in a particularly apposite fashion, for this first ever exhibition of his work was held in the City, at the Drapers' Hall in Throgmorton Street. The same exhibition will be shown at the Bond Street gallery of John Mitchell & Son, from 3-14 November 1981.



(Right)

C. R. W. Nevinson. *Souls of a Souless City*, 1919-20, 36 x 24 inches. Astaire & Company.

In the history of artists at odds with society, James Barry has an honourable place. He was the only painter in England to be expelled from the Royal Academy; his lectures and writings heap vituperation on colleagues; he lived amid spiders in a Soho garret with broken windows, stick furniture and a single blanket; his wig was ill-fitting, his shirt open at the neck, his clothes dirty and his diet, from 1776 to 1783 at least, mostly bread and apples. To this proto-Bohemianism he added a foul temper, a deep sense of persecution, a profound conviction of his own genius, a disgust at his fellow-artists' 'thirst of lucre' and 'contemptible passion for daubing inconsequential things, portraits of dogs, landscapes, . . .', and a hatred of the patrons of the day – the Grand Tour aristocracy, 'pouring out money for offal, believing it is Raphael'.

It remains difficult, in face of this eccentric individualism, to reach a balanced assessment of him. The received view from the 19th century was that 'he thought the Grand Manner could be achieved merely by painting vast compositions of empty and inflated figures in absurdly rhetorical gestures' (Roger Fry), and even to those who now accept that his understanding of the sublime was superior to Reynolds', it is hard to deny that his draughtsmanship did not match the sublimity of his conceptions.

In his own day his Academy colleagues recognised the seriousness behind his caustic judgments ('Sir Joshua Reynolds! why, he knows no more of art than my shoe') and awarded him the chair of 1782; but the extravagant manifesto for historical painting in the lectures which



followed was ill-received, his direct influence was small, except upon Blake, and his 'noble simplification' of the figure by enlarging torsos and reducing extremities won no imitators.

The revaluation of past prejudices which now seems due will have to be based on **The Life and Art of James Barry** (320 pages, eight colour plates, 140 black and white illustrations, Yale, £30), an excellent monograph by W.L. Pressly of Yale. The book in general fights shy of making out a case for him, though it salutes him as a draughtsman of 'expressive power which few could equal', and as responsible for 'the greatest historical cycle in English painting' (the ancient Greek pictures in the Adelphi rooms of the Royal Society of Arts). Based on a Ph.D. thesis, it is nonetheless a lucid and sympathetic account of Barry's life and ideas and provides an exemplary catalogue raisonné of his 81 oils, 108 drawings and 43 etchings.

Modern taste has shown less interest in the original genius of Barry than in that of another of his age, the Northumberland naturalist Thomas Bewick. Four separate editions of his *Memoir* have appeared since 1953, his wood engravings have emerged in several selections and now, in a luxurious two-volume edition from Gordon Fraser, we have **The Watercolours and Drawings of Thomas Bewick and his Workshop Apprentices**, (introduced and with editorial notes by Iain Bain, 472 pages, 250 colour plates and 300 black and white engravings, £125). These

were first made known by an exhibition at the Fine Art society in 1880; on them the figures and tail-piece vignettes for *British Birds* were based, with Bain disproving the mythology that Bewick drew straight onto the block. He argues for the independent interest of the watercolours from the engravings as 'the extraordinary finish, the subtlety of colouring and the animation' of some of them could not always be reproduced in wood; in fact, the watercolours are fascinating in their own right.

These beautifully produced volumes become the standard modern Bewick on 'the structure, foundation and various endowments of the feathered tribes', with extensive selections also from the *History of Quadrupeds*, the *Fables of Aesop* and the unpublished and terrifying *Fishes*. Bewick himself, the crotchety investigator of the more retired and distant parts of 'the animal oeconomy', seems a quaint figure now; but his fresh, intense and poetic observations of nature are clearly winning, with the advocacy of Bain, a large and appreciative modern audience.

Oliver Beckett's **J. F. Herring & Sons** (200 pages, 62 colour and 116 black and white plates, J. A. Allen, £25) is the first substantial study since Walter Shaw Sparrow, but must sadly be mentioned to be avoided. Its level of artistic knowledge can be gauged from its mistaking of Lionel for one 'Richard' Constable; its catalogue is incomplete, indiscriminate and makes no attempt to separate the work of J. F. Herring Senior and

(Above)
Thomas Bewick. *The Wood Grouse*, pen and watercolour, study and engraving for *British Birds*, Volume I, 1797. Natural History Society of Northumbria.

his son Charles; its discussion of the problems of attribution between the Herrings is infantile. Dates are wrong, names misspelled and facts mistaken, not to mention grammar gone awry but the colour plates are very good. The author was educated at Eton and Trinity College, Cambridge. He, and his publishers, should know better.

All who are interested in the period will wish to possess Sir Ellis Waterhouse's **Dictionary of 18th Century British Painters** (443 pages, numerous colour and black and white illustrations, Antique Collectors' Club, £29.50), a distillation of a lifetime's scholarship and an instant standard work. The entries are biographical of the artist but lack space to list more than outstanding work; the whole is enlivened by Sir Ellis's pungent judgments ('a very bad history and portrait painter . . . died in squalor' is the start and finish of Mauritius Lowe).

The unexpected bonus is the magnificent choice of illustrations; mostly unpublished previously, they draw attention to a large number of unnoticed painters and suggest room for revaluations. An estimated 2,000 artists in oil and pastel are listed; the book is dedicated to the Royal Academy and explains in its

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blurb, in a puzzle readers may be pleased to decode, that Sir Ellis does not possess any of the works which he studies and enjoys, 'for he has misgivings about the corruptive effects on scholarship of owning works of art'.

Another reference work to be highly commended is **The Complete Illustrated Catalogue of the National Portrait Gallery**, compiled by K. K. Yung (749 pages, approximately 4,500 black and white illustrations, N.P.G., £25). The Gallery's collection covering 1856 to 1979 is set out by subject and cross-indexed by artist, is copiously illustrated and reproduces group portraits with full identifications. Photographs and drawings are included. Beyond its obvious appeal, the book will be a useful possession for authors wishing to research illustrations for their work.

The Tate Gallery Constable Collection, a catalogue by Leslie Parris (208 pages, 54 colour plates and 130 black and white illustrations, Tate Gallery, £15) is, remarkably, the first survey of the Tate Constables to reach publication since Mary Chamot's articles in *The Connoisseur* in 1956.

It seems long overdue in light of the present ambiguous state of Constable studies and the art market affliction of his work. This is something which is likely to persist unless scholars are able to unite round the forthcoming catalogue raisonné by Charles Rhyne (early work) and Graham Reynolds (late). Parris, who with Ian Fleming-Williams re-introduced us to Lionel Constable, is not yet ready to accept for Lionel *Dedham Vale with the House called Dedham Valley*, despite R. Hoozee's attribution of 1979, or *Leathes Water* ('particularly close to Lionel in its colour'); with further knowledge this step may yet be made. Three other Constables are subtracted from the oeuvre while the *Brightwell Church* identified by William Drummond in 1980 is added as an appendix. This beautiful book is

indispensable to present understanding and scholarship of Constable and the Tate and the author are to be congratulated on it.

Also to be welcomed is **Sketches by John Constable in the Victoria & Albert Museum** by C. M. Kauffmann, Keeper of Prints and Drawings (48 pages, 12 colour plates, 52 black and white illustrations, HMSO £2.95), in which the freshness and directness of vision in his early career is seen more readily than in the handful of pre-1819 exhibition paintings.

Much neglected art is also discussed in Sybil Rosenfeld, **Georgian Scene Painters** (246 pages, 78 black and white plates, Cambridge, £29.50). British theatre painting attracted accomplished talents such as Thornhill, Rooker, Ricci, Nasmyth and Cipriani. However, it was not until Garrick hired De Loutherbourg in 1773 for pictorial scenery does it seem to have been taken as seriously as on the Continent.

Light and naturalistic styles predominated over stylised baroque from the start of the

century. Among the obscure or unknown, Miss Rosenfeld unveils to advantage the romantic landscapes of the Grieve family at Covent Garden and the free standing scenery of John Hodgins and Luke Clint. Her account is most interesting on lighting, technical innovations and scenic styles, and is a valuable addition to the history of theatre art.

All books reviewed in this section are available from St. George's Gallery, 8 Duke Street, St. James's, London SW1. Telephone: 01-930-0935.



(Right)
James Barry. The Discovery of Adam and Eve, c. 1792-5, etching and engraving with aquatint, 22¹³/₁₆ × 16³/₈ inches. British Museum.

Le Train Bleu

Lynne Thornton

To call *Le Train Bleu*, a Belle Epoque baroque extravaganza, a mere station buffet seems insulting, for this 'most beautiful dining room in the world', according to Salvador Dali, is not only an invitation to travel; it is a voyage in itself. It is now a listed building and exactly as it was when inaugurated eighty years ago by President Emile Loubet in 1901.

The restaurant is situated on the first floor of Paris's Gare de Lyon, built by Denis Toudoire in time to cope with the thousands of visitors to the Paris 1900 Universal Exhibition. This terminal belonged to the leading private railway company, the P.L.M. (Paris-Lyon-Méditerranée) who, enriched by the links between Savoy and France, extended its network to the Alps and to French Algeria, through the Mediterranean coast. The trains still stop at the very foot of the double

(Right)

Cover of a brochure advertising *Le Train Bleu*, by Hemjic. It was said that the train's bar was even more elegant than the one in the Ritz. Photograph, courtesy of the *Compagnie Internationale des Wagons Lits et du Tourisme*.

staircase leading up to the restaurant, whose enormous bay windows allow one to see the panorama of the railway station.

The interior is lavish, for it was not only conceived as a monument glorifying the financial power and technical prowess of the P.L.M., but was intended for a rich clientele accustomed to taking their meals at a leisurely pace and in style.

The two immense salons of *Le Train Bleu* (it was not given this name until much later), with its more intimate Algerian and Tunisian dining rooms for banquets and private receptions, rival any *fin-de-siècle* casino or *maison close* in its opulent decor.

While the fittings and furnishings by Damon and Colin, typically Third Republic with a touch of Art Nouveau, are relatively restrained, the walls



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SUMMER
ON THE FRENCH RIVIERA
BY THE
BLUE TRAIN

and ceilings are a delirium of gold stucco, with swags, garlands, allegorical female figures, sirens and chubby cupids sculpted by Lefèvre.

In order to complete the decoration, artists, regular exhibitors at the official Salons, were commissioned to paint panels evoking the principal towns and sights on the railway network. Flameng represented Paris, Dubuffe Lyon, and Saint Pierre Marseilles, while specialists were chosen to paint other regions, Bertier for Grenoble, Cachoud for Savoy, Olive, Allègre, Vayron for the Midi, Galland, Buffet and Allègre for Algeria. As for the picture of Mont-Blanc, it was naturally entrusted to Burnand, author of a famous panorama of the Bernois Alps which was sent on exhibition around the world.

Besides such attractive scenes as grape-picking in Burgundy by Maignan and a flower-battle in Nice by Gervex, there is the Roman theatre in Orange, also by Maignan, where Edmond Rostand and the actresses Sarah

Bernhardt, Réjane and Madame Bartet can be seen hobnobbing with the heads of the P.L.M., MM. Dervillé and Noblemaire. And since most of the artists had participated at the Universal Exhibition which had taken place the previous year, a view of the Alexandre III Bridge and the exhibition pavilions in the rue des Nations was considered gratifyingly in order.

Luxurious as the restaurant was, passengers travelling to the Côte d'Azur from the Gare de Lyon would not have been able to partake of the fourteen dishes served in the evening, however, since their train, the Méditerranée Express, left Paris at 5.40 p.m., arriving at Ventimiglia eighteen hours later.

At this time, it was unfashionable to spend the summer on the Côte d'Azur and the service only ran during the winter months. It left twice a week from Paris, with a departure from Calais on Thursdays, becoming daily from 1903. It took with it retired Indian army officers to their apartments in Nice, rich Englishmen to their sumptuous villas on the Côte d'Azur and a cosmopolitan society tempted by the winter sun and the attractions of the casinos.

Although the railway line and the train itself was owned by the P.L.M., the wagons-lits which made long-distance travel so



(Left)

The interior of a compartment on the *Train Bleu* in 1922, whose decoration was designed by René Prou and René Lalique. Photograph, courtesy of the *Compagnie Internationale des Wagons Lits et du Tourisme*.

agreeable, were provided by the Cie. Internationale de Wagons-Lits et des Grands Express Européens, founded in 1870 by Georges Nagelmackers. This young Liégeois, deeply impressed by the American sleeping-cars invented by George Mortimer Pullman, had launched, during the 1880s, the Sud-Express, the Nord-Express and the Trans-Siberian – the famous Orient-Express. He had also won the 'sleeping-car war', gaining the European development rights despite Pullman's fight for this lucrative monopoly.

After the First World War, more comfortable and safer rolling stock was ordered. The Méditerranée-Express was the first line to put these new carriages in use. Instead of the traditional teak, they were made of metal which was painted dark blue up to the windows and a lighter blue above.

Besides the notables of the French and English railway companies, 23 American and twenty

French journalists were present at its inauguration in December 1922. 'It's a blue train!' they all exclaimed. And so it was baptised *Le Train Bleu*, although the name was not officially accepted until 1949.

The luxury train was to become a legend. The decorator René Prou and the master glass-maker René Lalique had created a dream decor. Every detail was carefully thought-out and perfectly executed: the first convertible couchettes, the multiple adjustable lighting, the table services, the red and black carpeting, the dark chestnut velvet upholstery, the mahogany panelling inset with coloured floral marquetry and glass.

It was said that the bar, a sort of club where everyone congregated before going into the dining room, was even more elegant than the one in the Ritz. Amongst the celebrities of the political, financial, artistic and theatrical worlds, it was not uncommon to see Sacha Guitry, Scott Fitz-

gerald, Hemingway, Toscanini, Rachmaninov, Coco Chanel.

It was Chanel who created the costumes for the operetta *Le Train Bleu*, first performed by the Diaghilev ballet company in June 1924. Young figures in bathing dresses and suitable sporting clothes (Chanel was the first dress designer to make informality chic), play on a 'fashionable beach' which, although unidentified, seems more likely to have been based on Deauville than the Côte d'Azur, then definitely *not* fashionable in summer. Diaghilev, in an interview published in the *Observer* in November 1924, said that everyone after the première of the ballet was seized by an irresistible desire to go to Deauville to bathe and to simulate gymnastic movements.

This of course could just mean that Deauville was more conveniently near to Paris than the Côte d'Azur, but on the other hand, Richard Buckle, in his 1979 biography of Diaghilev, states

that the name *Le Train Bleu* was taken, not from the famous Méditerranée-Express, but from the train on the Paris-Deauville line. This luxury express, another in the new 'Blue' series, had been launched in the summer of the 1923, but remained in service only a short time.

One can still dine – excellently – in the unchanged Gare de Lyon restaurant, now owned by the Société Nationale des Chemins de Fers Français. *Le Train Bleu*, too, still carries its daily load of passengers to the sun, but the Art Deco carriages have long since disappeared.

(Below)

The Gare de Lyon buffet, inaugurated in 1901, glorified the technical prowess and financial power of the private railway company, the P.L.M. It was later named Le Train Bleu after the famous train to the Côte d'Azur. Roger Viollet photographic archives.



Spiritual Wanderings

Wallace Milroy

Any whisky which is made in Scotland whether of barley or corn is SCOTCH.

To make whisky, only three ingredients are required and Scotland has them all: barley, water, yeast. The barley is mashed into a mixture much like porridge. The yeast ferments it and the liquor is distilled in bulb-shaped pot-stills. Peat, the most accessible fuel in Scotland, imparts a slightly aromatic smell and also flavours the whisky. Many factors contribute to individual flavour, the water, barrels, whether they be old sherry or new oak casks, ageing in climatic conditions, a process which cannot be duplicated anywhere else in the world. It is a repetitive work of art yet always unique.

From this we have a malt whisky, an unblended product from an individual distillery, a classic of the Scotch industry, best drunk after being decanted and with a touch of water to bring out the aroma and flavour.

Single malts are to blends what individual châteaux are to everyday claret. There are four geographical areas: Highland, Lowland, Islay and Campbeltown, each with its own character. No two are alike.

Taste is essentially a personal matter and whisky is one drink a host or hostess cannot afford to be without. Single malts are mostly bottled at 70 degrees proof, some at degees up to 105. (70 degrees proof means that the whisky contains 40 per cent pure spirit.)

Light malts are all first-class introductions to malt drinking and below I list some of the excellent brands available. There are many more, of course, but these represent a good selection for connoisseurs.

Glenfiddich 70° If you have never tasted malt whisky in the past this is the one to woo you away from the standard blend – subtle, delicate and fragrant.

Glengoyne Eight years old 70°; a light-bodied, clean aroma and flavour, very well balanced.

Tormore Ten years old 75°; a very elegant appealing dram.

Glenmorangie Ten years old 70°; very popular, distinctive, smooth and mellow.

Glen Elgin Twelve years old 75°; a pronounced nose, good depth and smooth. This was taken for vintage Cognac in a recent tasting, 'Malts v. Cognacs'.

Glenfarclas Eight years old 105°; not really for the beginner, truly a drink for the brave, the world's strongest whisky commercially bottled.

The Glenlivet Twelve years old 70°; a light, delicate nose, fruity with a hint of sweetness.

Inchgower Twelve years old 70°; a good distinctive nose, slightly sweet with faint hint of spiritousness.

Linkwood Twelve years old 70°; full-bodied, slightly smokey, clean fresh aroma, much rated by connoisseurs and deserving much more public recognition.

Macallan Distilled in 1963 at 75°. Macallan may be called the greatest malt ever produced. It is matured in sherry casks, lending a beautiful smooth aroma and a true elegance to the whisky for the connoisseur.

Talisker Eight years old 80°. Your tastebuds will experience a thrill of a lifetime. Beautifully peated and very 'moreish'.

Springbank Twelve years old 80°; medium to full-bodied aroma, well matured.

Bowmore Twelve years old 70°; fruity aroma with a smooth flavour. A typical middle range Islay malt.

Lagavulin Twelve years old 75°; a real peat nose, full-bodied rich flavour, the heaviest Islay

there is, truly what Islay malt is about. Do not start with this one, work your way up to it.

Dewars Malt Twelve years old 76° and *Glenleven* Twelve years old 70°; these are two *vatted* malts. Let me explain that *vatted* malt is frequently a marriage of four or five single malts, each one enhancing the quality of the others, so that the sum is greater than the parts.

The object is to produce a branded malt whisky that is consistent in flavour and quality at all times, whereas a single malt may, due to varying climatic conditions at time of distillation, show some degree of change in nose and flavour.

There we have the foundation of all blended whiskies. Now the blender (alchemist) steps in, and with his nose sniffs the various cask samples. Once satisfied with his malts, the blender selects his grain whisky and after lengthy maturation the product reaches you under a famous brand name. So, you see you have been drinking malt all these years which imparts that certain flavour to your favourite blended whisky.

One of the newest malts available is *Tobermory* from the Isle of Mull off the west coast of Scotland. At 75° it is a well rounded fulsome drink. Whilst on the west coast, let us slip further south to Ireland where we have *Bushmills*, the world's oldest distillery instituted in 1608, and still continuing south to the Republic of Eire we come across the most modern distillery in the world, *Midleton, Co. Cork*, which came on stream in 1975.

The pot-still method in Ireland

involves three distinct distillations as against two preferred by Scottish Distilleries. The additional distillation gives the Irish whiskey a somewhat lighter taste than the traditional Scotch malts. Generally, Scotch malts have a heavy peaty taste, a distinction demanded in Scotland. Irish malted plus unmalted barley mix gives a lighter whiskey and lighter flavour.

Ireland was once the undisputed leader in the export trade until Aeneas Coffey patented the Coffey Still in 1830. This enabled grain whiskey to be distilled continuously instead of in batches, as with the traditional pot stills. Of the Irish whiskey available today (and there are quite a few) Old Bushmills 'Blackbush', a unique blend of one malt and one grain whiskey at 70°, and Jameson's are extremely popular.

What is the best whisky? I was once at the Machrie Hotel on Islay where a whisky golf tournament had just finished and a few stories were being told. A gentleman at the bar joined in. 'As all you people here seem to be involved in the whisky industry', he said, 'could someone please tell me what is the best whisky?'

After a stoney silence someone pointed the finger at me with the remark that I had the answer, not being a representative of any particular whisky company. So, I asked the questioner a question back: 'What are you drinking now?' It turned out that he had been drinking brand X all evening, to which I replied: 'Then that is the best whisky'.

This article has only touched briefly on the fascinating subject of whisky/whiskey. Many distillers welcome visitors and are only too pleased to take you on a guided tour. If you cannot make it to a distillery, the Scotch Whisky Association, 17 Half Moon Street, London W1 has a permanent display where visitors are made most welcome.

Wallace Milroy is the Director of Milroy's, 3 Greek Street, London W1, specialists in fine wines and malt whisky.

(Left)
Bushmills, the oldest distillery in the world. Photograph: Irish Distillers Limited.



John Martin Robinson

DALEMAIN

A characteristic Cumbrian house set in a pastoral landscape, Dalemain is a fascinating blend of medieval austerity and 18th-century elegance.

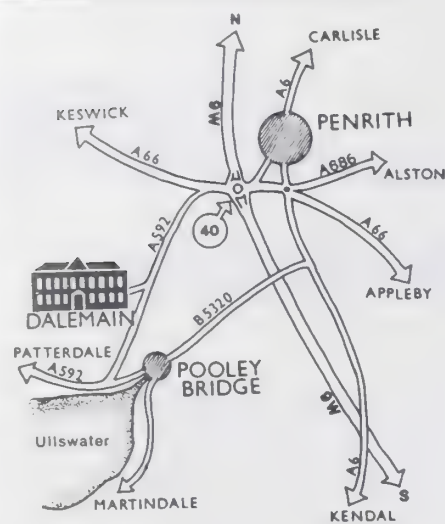
The old houses of Cumberland are not as well-known as they deserve, despite the fact that the Lake District is visited by thousands of tourists every year. The area north of Ullswater and Keswick where the mountains and lakes give way to milder, but still beautiful, pastoral landscape and which supports the majority of the county's larger houses does not attract the same number of visitors. The present peaceful appearance of the landscape belies a turbulent past and many of these houses have developed out of the pele towers originally erected as a defence against Scottish raiders before the unification of the two kingdoms.

Dalemain is eminently characteristic of architectural development in the area over several centuries. The oldest part is a pele tower to which a great hall was added in the 15th century, and then flanking wings were built and considerable internal modifications instituted at different times in the 16th century. Several Elizabethan panelled rooms with plaster ceilings survive in the back parts of the house. But all this is concealed by the beautiful smooth mid-18th-century main front of pinkish sandstone ashlar. To the passer-by on the road from Ullswater to Penrith the first impression of the house, seen across the landscaped park with its carefully maintained plantations and herd of fallow deer, is of a complete product of the 18th century and it is only on closer investigation that the substantial remains of earlier fabric are discovered. It was only in 1830 that the top storey of the pele tower was removed. Until then it overbalanced the classical composition in front and proclaimed the antiquity of the site.

In the middle ages the estate belonged to the de Morvilles and from them passed to the

1 & 2: Detail of the Chinese wall-paper and the Chinese Room. The chimney-piece c. 1750, is based on an engraving in the 1745 edition of Chippendale's Directory. The portrait is of Captain Jack Hasell by Zoffany and the 'Chinese' chairs were partly made in London and by Gillows of Lancaster.





Dalemain is situated on the A592 three miles from Penrith. Turn off M6 exit 40 onto A66.

Opening hours: Daily except Fridays 2-5.15.

Telephone: Pooley Bridge 450.

Hotels in the area:

Sharrow Bay Hotel, Howton Rd., Ullswater. Crown Hotel, Pooley Bridge, Penrith. The Limes Hotel, Redhills, Penrith. Ramsbeck Hotel, on Ullswater, Penrith.

3: The 17th-century state bed, given to Sir Edward Hasell by Lady Anne Clifford, was repaired in the early 19th century by Gillows of Lancaster. They also supplied the mahogany night table, one of twelve of similar design still in the house.

4: The South Front. This was completed in 1750, and though the building accounts are preserved, the name of the architect is not known. It is a handsome example of Georgian architecture executed in beautiful pink-grey sandstone ashlar quarried locally.



3

5: The Dining Room. This was an addition to the house in 1785 and the furniture is largely by Gillows of Lancaster, including the table and the pair of unusual mahogany cellarettes. The imposing silver epergne in the centre of the table was made by Elkington's of Birmingham and exhibited at the Paris Exhibition of 1878. It was a present from the grateful shareholders to Edward Williams Hasell, squire of Dalemain and chairman of the railway company which built the profitable main line over Shap Fell to Scotland.

6: The Drawing Room. This is the largest of the mid-18th century rooms and the fine woodwork, including panelling, carved cornice and chimneypiece, is all by London joiners. The gilt neo-classical looking-glasses which flank the chimneypiece were designed by Robert Adam and come from Cairnhill in Scotland. The family portraits include Sir Edward Hasell by Lely which hangs over the chimneypiece, and one of his parents by Jansen. The French Boulle clock was made in Paris in 1680.

Laytons. It was bought in 1701 by Sir Edward Hasell and it still belongs to his descendants. Sir Edward was not a local man; he came from Cambridge. He was recommended as secretary to Lady Anne Clifford by Bishop Rainbow of Carlisle whose wife was Hasell's aunt. Lady Anne Clifford, daughter of the last Earl of Cumberland, widow of the Earls of Dorset and Pembroke, 'hereditary sheriffess' of Westmorland, was the most remarkable landowner in the area in the mid-17th century, for following the deaths of her husbands she returned to her ancestral estates in the north and spent her time repairing the damage caused to her property during the Civil War, rebuilding five castles and repairing seven churches. When she died in 1676 she left Edward Hasell a substantial sum of money and it was with this that he bought the Dalemain estate. He subsequently became Member of Parliament for Cumberland and was knighted in 1707. He kept a diary which is still preserved at Dalemain and gives a good picture of the life of a northern squire in the late 17th century.

His son Edward Hasell II rebuilt the front of the house in the mid-18th century. The building accounts survive and show that the work was completed in 1750, but they do not give the name of the architect which is unfortunate as it is a handsome piece of Classical work with a balustraded parapet along the roof, moulded architraves to the windows and fluted Ionic pilasters and a little pediment to the front door. It is probably the work of a local architect but nobody so far has come up with a convincing attribution.

The principal rooms form a continuous enfilade inside this new wing and are full of good furniture and interesting family portraits accumulated over the centuries. The front hall contains the staircase, of oak with cantilevered treads and balusters of an unusual tassel design. On the walls hang a pair of Van Dycks of Lord and Lady Aubigny given to Sir Edward Hasell by Lady Anne Clifford, as well as a Kneller of Sir Christopher Musgrave of





7



Edenhall, resplendent in a gold embroidered blue coat. He was the father-in-law of Edward Hasell II.

The next room comes as a delightful surprise, for it is a sophisticated 18th-century Chinese room, still hung with the original yellow background paper of c. 1750 and with an excellent carved Rococo chimneypiece based on an engraving in the 1745 edition of Chippendale's 'Directory'. The furniture includes a set of 'Chinese' chairs partly from London and partly by Gillows of Lancaster, and an excellent longcase clock of 1690 made by William Clements of London and incorporating a spring balance double pendulum invented by Sir Robert Hooke, founder member of the Royal Society. The portraits of the sons of Edward Hasell II are amongst the best in the house; that of Williams Hasell (who succeeded to Dalemain in 1781) is by Arthur Devis, while his younger brother Jack, a captain in the Royal Navy, is by Zoffany.

The adjoining drawing room is the largest of the 1750 rooms and has oak panelling, a carved chimneypiece and a well-proportioned dentil frieze, the work of a London joiner. The dark colour of the wood forms an ideal background to a pair of Neo-classical looking-glasses by Robert Adam, and a further group of family portraits including Sir Edward Hasell by Lely, his parents by Jansen and a watercolour by Devis of Edward Hasell II (who worked in the shipping trade in Rotterdam for a time). The French Boulle

7: Sir Peter Lely. Portrait of Sir Edward Hasell who bought the Dalemain estate from the Laytons in 1701 and it still remains the property of his descendants.

8: The Front Hall with the oak staircase, c. 1750. The tassel design of the balusters is unusual. The portrait on the left of Lady Aubigny is by Van Dyck and was given to Sir Edward Hasell by Lady Anne Clifford.

Photographs: Duncan McNeill

clock between the windows was made in Paris in 1680 by Jacques Thuret and was a wedding present to Edward II's wife Julia Musgrave, from her grandfather Sir John Chardin, the explorer who collected gems for Louis XIV.

The last of the main rooms is the dining room. It is a late-18th-century remodelling with moulded plaster cornice and a pair of niches prettily decorated with vine leaves in the rear wall. This decoration was probably done in 1785, the date scratched in the lead of the roof over this part of the house. The furniture is largely by Gillows provided a good deal of furniture for Dalemain in the late 18th century including no fewer than 12 'night tables' for the bedrooms which are still in the house.

The two imposing Victorian silver trophies displayed in the dining room, an épergne and a shield, were made by Elkington of Birmingham and shown at the Paris Exhibition of 1878. They were presented to Edward Williams Hasell, chairman of the railway company which built the main line to Scotland, by the grateful shareholders of the company. On close inspection they can be

seen to be decorated with amusingly relevant motifs including a railway line with tunnels round the border of the shield. Edward Williams Hasell's portrait by Sir Francis Grant hangs above the sideboard and is redolent of Victorian self-confidence.

Dalemain was opened to the public three years ago and the interior is excellently arranged and displayed, including a small regimental museum of the Cumberland and Westmorland Yeomanry, the nursery with an 18th-century dolls' house and the housekeeper's room full of evocative Victorian and early 20th-century clutter including an old Singer sewing machine and the housekeeper's best straw hat.

As well as the 18th-century part of the house visitors can also see the old house at the back with its stone spiral staircase and two rooms with 16th-century panelling in one of which Lady Anne Clifford's portrait hangs over the chimneypiece. The original hall, now only single-storeyed with its bare stone walls and large open fireplace forms an evocative contrast to the comfort and spaciousness of the Georgian front of the house.

8





Michael Galsworthy

TREWITHEN: THE FLOWERING OF A CORNISH GARDEN

Exciting, challenging, complex in responsibility even frightening sometimes – when the Atlantic storms roar in clawing alike at roofs and trees. All these are adjectives I would use to describe life at Trewithen.

Managing life at Trewithen and indeed sharing in the maintenance and development of gardens such as these, is certainly not without problems but with good-will, an

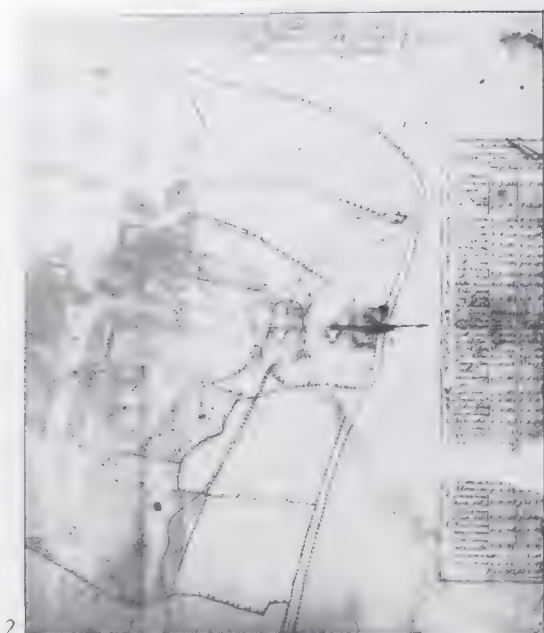
abundance of enthusiasm and an unfailing team-spirit on the part of those around us, we find there are very few problems which have no solution. Moving into Trewithen three years ago was not a little daunting. My wife and I were only too well aware of the awesome task ahead of us, and of the fact that ten generations of the family before us had each contributed to the creation of the gardens and to their present-

day international reputation.

Panic however was short-lived, as we realised how fortunate we were to have inherited an outstanding team of supporters and advisers and a gifted and patient head gardener. If ever anyone could boast the support of a 'solidarity' movement, then we most certainly could and do.

Trewithen gardens cover an area of approxi-

1: A view through the original herb-garden to the west side of the house. The heraldic eagles are those of the Hawkins family.



2: A plan of Trewithen made in 1757 during Thomas Hawkins' tenure.

mately 28 acres. They are essentially woodland gardens with pathways, glades and shrub bays cut out of the extensive beechwood that was planted near the house over 250 years ago. Trewithen is in fact the Cornish for 'the house in the spinney'. In addition the original 18th century walled herb garden has now been transformed into a rather more formal garden of herbaceous borders and rare climbers and which is a riot of colour in August. For us as children, there was always a moment of mysterious enchantment as we crept through the creaking wooden door of the walled garden into the bee-filled summer warmth that hung within these old mellow brick walls; the goldfish fatter by the years, still glide lazily around the lily pond; here time seems hardly to move. This is a garden within a garden.

Close by are the two main lawns, one of which commands extensive and sweeping vistas over the surrounding parkland, while the other, over 200 metres in length must be one of the finest gardening achievements of this century. It was created in the first World War when the Government requisitioned 300 beech trees and it was their removal that allowed my grandfather, Major George Johnstone to mark out and plan the great glade which stretches southward from the house.

Many of the trees and shrubs flanking the glade and found in profusion in the rest of the garden were raised from seed sent to Cornwall from Asia, China, America and Australasia by famous plant collectors such as E. H. Wilson, George Forrest and Kingdon Ward. The long lawn is flanked now by towering magnolias and rhododendrons up to 40 or 50 feet in height, which burst into colour from February to May, creating a truly breathtaking vista. Nigel Holman in his descriptions of these gardens remarks of this glade that "its perfect relationship with the house, its perspective and the brilliant use of plant material make it a model for all aspiring gardeners to copy or to

Whilst the majority of plants at Trewithen were grown from the original seeds collected in the wild, there are many now famous hybrids which were raised here, including R. 'Trewithen Orange', some say the finest hybrid produced here. Other plants arrived by generous gifts, among which are camellia 'Donation' from Borde Hill in Sussex, which soon became the only one in existence when the original plant in Sussex died before it was propagated. Now all 'Donations' in the world stem from the plant at Trewithen, a tribute to the initial generosity of Col. Stephenson Clarke. Also a generous gift was a specimen of R. macabeanum, collected in Manipur by Kingdon Ward, which many experts (according to Nigel Holman) now claim to be the finest rhododendron specimen growing in the western world – a truly breathtaking plant when in full flower, with its multitude of huge golden yellow trusses. There are also a big collection of maples and birches, together with examples of genera rare in cultivation such as Rehderodendron and Reevesia.

The story of modern Trewithen really begins with its design and construction by Philip Hawkins in 1720. In 1730 the historian Tonkin wrote 'Philip Hawkins Esq. now resides there and has much improved the seat, new built a great part of the house and made good parkland and gardens etc.'. Philip was succeeded by his cousin Thomas and it is to him that Trewithen owes many of its fine trees. Lodged in the County Records Office in Truro is Thomas' treatise on *The Care and Cultivation of Trees 1745*. There remain two records of Thomas Hawkins' tenure of Trewithen. The first is a diary written by his father-in-law James Heywood in 1757. This, combined with a plan of the 'House, plantations and gardens of Trewithen' gives a picture of Trewithen in the middle of the 18th century. Woods to the south and southwest of the house, protecting it from the prevailing winds, and fine, broad avenues radiating from the house to the east and to the north. The gardens today have benefitted immeasurably from Thomas Hawkins' thoughtful layout of the parkland and the woods. The soil has been enriched over time by a deep layer of leaf-mould, and many of the magnificent vistas, avenues and shady paths that are a present-day feature of the gardens are the direct consequence of his forethought 200 years ago. His son Christopher, later created a baronet and enjoying the title of Father of the House of Commons, succeeded him, but he was clearly more interested in politicking than in the embellishment of the gardens. An estate account of 1778 shows that he employed only two gardeners at a combined weekly wage of 84p equivalent. A far cry from today where the head gardener with a team of five now manages the planting, propagating, hybridising, retail sales and the maintenance of the gardens. The weekly wage roll has also risen dramatically.

Sir Christopher Hawkins Bt. was succeeded by his nephew, only nine years old, whose

father owned Bignor Park in Sussex. John, Sir Christopher's brother cared for Trewithen during his son's minority. Thanks to John Hawkins, who despatched acorns, carefully collected from the ilex oaks at Bignor Park, Trewithen now has fine stands of these trees in the park to the north of the house. John's son Christopher Henry Thomas Hawkins lived in state in London and Bignor and only rarely visited Trewithen. On his death in 1903 the estate came again to a nephew, John Heywood Johnstone who, dying a year later, was succeeded by his son, my grandfather, George Johnstone, whose arrival properly heralded Trewithen's Golden Age of gardening. It was he, later succeeded by his widow Alison, who in partnership with his head gardener Jack Skilton, really created the international reputation of Trewithen; his landscaping and his hybridising of rhododendrons and daphnifodils, his introduction of rare and exotic plants of which many still only exist at Trewithen, and his fine book *Asiatic Magnolias in Cultivation* are all unique contributions to this country's horticultural heritage.

Today the work goes on under the skilful eye of Michael Taylor, the head gardener who came to Trewithen in 1965 from the Cambridge Botanical Gardens. He won the R.H.S. Waley Medal for the cultivation of rhododendrons in 1975 and has done much to introduce new plants and species.

To pay for the upkeep and intensive maintenance of the gardens, they are now open to the public every weekday afternoon from March to the end of September. Even though last year we had over 25,000 visitors, many from America and the Far East, the opening of the gardens has really presented little problem and it is a special reward for us all to see people taking as much pleasure and enjoyment from Trewithen as those who live and work here. In addition, a thriving retail, wholesale and export business has been built up to increase the cash flow and to help meet rising costs, and a computer installed to help on stock-taking and plant records. I hope Philip Hawkins would have approved, if for no other reason than that the gardens he began to lay-out for himself over 250 years ago are still flourishing and giving pleasure to so many people.

As for my wife, she has adapted with remarkably good humour to the challenge of helping to manage both me and a business, rather than a garden. Our children also get as much fun out of visitor-spotting as I hope the visitor gets out of plant-spotting.

Not long ago, A. L. Rowse, a famous son of Cornwall, said 'Trewithen as an ensemble is one of the most perfect places in Cornwall. When I say ensemble I mean as an integrated whole: house and gardens, the relation of one to the other and of both to woods and landscape, the correlation of the exterior of the house with the interior'. My wife and I can hardly do otherwise than to agree – but then we are hardly likely to be impartial.



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The 18th-century cock-fighting pit now transformed into a garden, containing dwarf rhododendrons and, in the background, *Jacksonia antarctica*, New Zealand tree ferns.

4: Trewithen is famed for its exotic and rare plants including this *Rhododendron macabeae* which is recognised as the most outstanding example in the UK.

5: The walled 18th-century herb-garden has a formal lay-out and with herbaceous borders and rare climbing plants. The summer-house can be glimpsed in the distance.

photographs used to illustrate this article were supplied by Roger Dorey of St Austell Photographics.



Paul Atterbury

A QUEST FOR MECHANICAL PERFECTION

There is no watchmaker in the world like George Daniels. A self-taught master of the craft of horology, he has ensured that the mechanical watch has a future in an electronic age.

1: Daniels with vehicles from his collection. The BMW 1000RS and the 1954 Bentley Continental are his daily transport, while the 1930 4½ litre Bentley and the 1949 Norton International are reserved for special occasions.

2: The watches are completely planned and made by Daniels in a fully equipped workshop attached to his house.

3: Inside view of a pocket chronometer with double movement designed specially for high precision timekeeping. During a recent 31 day visit to Japan, the watch gained one second while in constant use.



George Daniels is an intriguing figure. An arch-mechanic in the true sense of the word, Daniels is probably the greatest watchmaker in the world. Single-handed he has kept alive a tradition of mechanical craftsmanship that was in danger of becoming a thing of the past. At the same time, his attitudes are refreshingly free from the conventions of tradition. He believes passionately that the mechanical watch has a future, and that, if developed beyond the level of quality attained by precision watchmakers during the 19th century, its reliability, accuracy and timekeeping can compete with electronic watches. All his work to date has been with the aim of pushing forward the level of mechanical knowledge and so every watch that he makes has to break new grounds in technology, stepping towards his goal of mechanical perfection.

Daniels spends much of his life in a custom-built workshop attached to his house, surrounded by watches and clocks of all periods, and by a great variety of precision machine tools. He makes all his watches and clocks entirely by hand, designing, machining and finishing every component himself. This skill is very rare today, for the sophistication of the watch industry today has meant that few people in the world can make a watch from scratch, without recourse to ready-made components. This being so, it would be natural to expect Daniels to be the last of a long line of skilled craftsmen, carrying on a tradition he learnt as a boy. In fact, he became a watchmaker comparatively recently, with no previous experience of the craft to draw upon. When young he taught himself to repair bicycles and watches and constructed film equipment, learning the while about mechanical techniques and processes. This developed gradually into a primary interest in watches and clocks, and so he left the army in 1947 with the aim of becoming a watchmaker.

At first he set himself up in business as a repairer and restorer of all types of watches and clocks, working largely for the trade, and gaining thereby wide practical experience and a liking for hard work. As a restorer, Daniels found himself well placed to study the history of horology via his intimate knowledge of the clocks themselves. He quickly found himself drawn towards the so-called 'precision' period of watchmaking, the century 1740 to 1840 that starts with Mudge and ends with Breguet. Over the years he was able to amass a wealth of technical and historical information, becoming in the process an acknowledged authority on this period. As an historian and collector he is in a unique position, having a total familiarity with the processes and technology of advanced watchmaking, and having the ability to construct similar mechanisms himself.

In 1956 a common interest in vintage motoring brought together Daniels and Cecil Clutton, a great expert on antiquarian horology. Their friendship and mutual respect

resulted in the writing of *Watches*, a book now generally accepted as the standard work. Daniels then went on to produce a number of other horological books, including *The Art of Breguet*. He has recently completed a technical manual on the craft of watchmaking, to ensure that all the knowledge and experience he has gained can be passed on to others. In the early 1960s Daniels grew tired of restoration work, finding it unsatisfying for the personality of the restorer always to be concealed behind the name of the original maker. So he decided to make his own watches, using his experience and technical expertise as a restorer and the few experimental clocks he had made during the 1950s as a guide. He completed his first watches in 1969, generally following the style of the precision period, but copying no particular maker or watch. Because he was self-taught, he was able to make every part himself, including work in base and precious metals, cutting his own jewels and solving the most complex technical problems. He quickly became self-reliant and so was able to dispense with outside suppliers. In any case he disliked the loss of control this involves. Inevitably this attitude meant that Daniels had to learn a number of new skills. For the entirely separate art of casemaking he received a five-day 'apprenticeship' from the Clerkenwell case-maker, A T Oliver, and made his first case under Oliver's guidance. Since then, he has made and engine-turned all his own cases.

Because he makes all his own watches, he has become in the process quite an established designer. Everything he makes is distinctive and individual, but he does not see design as an end in itself. As a mechanic he puts the mechanical aspects of the watch first, confident that a well designed machine in a functional sense will also be visually pleasing. All Daniels watches are different, as each one completed represents an improvement on its predecessors, a further step towards his goal of mechanical perfection.

Each watch naturally takes a long time to make; a tourbillon watch might involve him in 2,500 hours of work. Daniels rarely makes more than one a year, for he has many other interest apart from watchmaking. Apart from his activities as a writer and collector, he has also recently been Master of the Worshipful Company of Clockmakers and has contributed much to the development of the Company's collection of clocks and watches. In addition, he has for many years been closely involved with the clock and watch sales organised by Sotheby's and has played an active part in the dramatic growth of the international market in clocks and watches. Apart from his family, his other great enthusiasm is for motor vehicles, a part of his love for all things mechanical. He has always been a motorcycle man and rides a BMW in daily life. He owns and drives a variety of other vehicles, most of which he has restored and rebuilt himself. Pride of the





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4: Pocket chronometer with gold case and hands and a silver dial. The sectors indicate, on the left, the number of hours running and on the right the equation of time. The seconds dial is below.

5: The movement of the chronometer in illustration 4, showing the one minute tourbillon, the fifteen second remontoir and the wheel which turns once every 365 days for the equation cam.

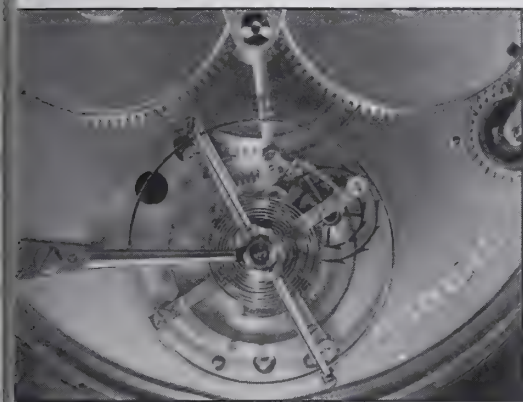
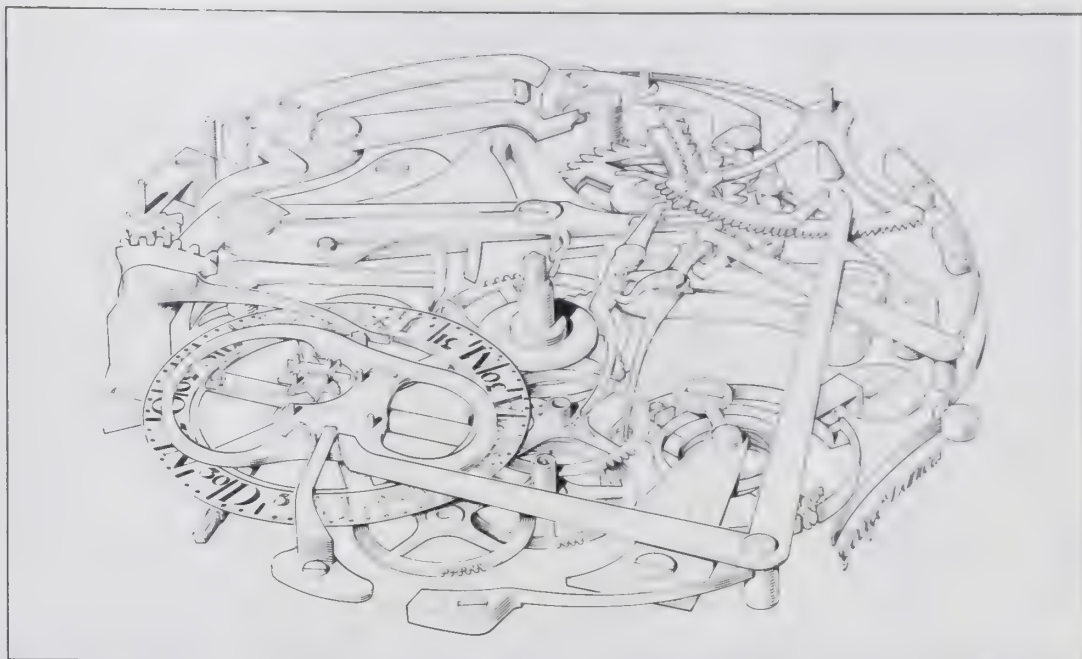
6: Pocket chronometer with gold case, silver dial and blued steel hands showing retrograde hours. The seconds dial is below.

7: The component parts of the chronometer shown in 4 & 5 above. The escapement in its rotating carriage is bottom centre. Every part of this, and every other watch he makes, was specially manufactured by Daniels in his workshop. Only by this means can he achieve the level of mechanical perfection which is his goal.



collection is a 1930 4½ litre Bentley which he has owned for twenty years and has frequently raced.

There is probably no other watchmaker in the world working in the same way as George Daniels, and this knowledge is his greatest inspiration. He sees himself as a vital link in a chain of generations of highly skilled mechanical craftsmen, keeping alive a tradition that was in danger of becoming wholly antiquarian. He sees the future now in quite positive terms; he plans eventually to start a special school for watchmakers, perhaps in the Isle of Man, where he can pass on all the specialist skills he has developed, and so ensure that the goal of mechanical perfection is pursued equally vividly by future generations. George Daniels has served horology well.



8: A new form of escapement recently invented by Daniels, the first new double impulse escapement for portable timekeepers for two hundred years. It has been designed to be suitable for the rigours of present day life, requires no lubrication and can run for ten years before cleaning. After two years of use it was officially tested and achieved a high rate of precision without any attention or cleaning. This new escapement is being developed for use in wrist-watches and the aim is to produce commercially a wrist-watch which can be worn continuously for ten years without any attention. By this means the mechanical watch will be able to compete successfully with the electronic type.

9: Drawings by Daniels of a Breguet perpetuelle watch ordered for Marie-Antoinette, but not completed until 1820. The drawing was included in his book, *The Art of Breguet*, published by Sotheby-Parke Bernet.

10: Traditional two-day marine chronometer in a wooden case made by Daniels in 1954 with the help of Mercer Chronometers. Then aged 25, he made the clock as a private exercise to see if he could put into practice the theory he had learned during two years of study at evening classes.

Photographs: 1 & 2: Lorna Cattell.



SPORTING ART IN TRUST

The liaison of the British Sporting Art Trust and the Tate Gallery has established the nucleus of a fine national collection, but long term support by all lovers of English country life and its art is essential to safeguard this pictorial heritage.

From the national addiction to field sports emerged the unique school of British sporting art. The best of these pictures, covering three centuries, can be evaluated as significant works of art but all form part of a vital visual heritage of our vanishing country way of life with its pastimes and traditions.

For over 50 years a discriminating minority had considered the formation of a national collection of these sporting paintings an urgent objective. But problems of finance and the acquisition of a suitable gallery appeared insurmountable. Nevertheless, though the flood of pictures crossing the Atlantic swelled in the 1960's to tidal proportions, hope was never abandoned by a dedicated few.

In 1977 they formed the British Sporting Art Trust as an independent charity with its first priority the creation of a collection of sporting pictures at the Tate Gallery. As long ago as 1966 in its Annual Report the Tate had deplored the lack of adequate representation of the British sporting school. When finally approached it was the practical co-operation of its Director, Sir Norman Reid, and certain colleagues that led to the intention that two

rooms should ultimately be available for a sporting collection.

Amongst the ten Trustees appointed were well-known writers on sporting art, two members of the Tate staff and others with specialised knowledge of the sporting art world. An Honorary Council, which included Mr. Paul Mellon, KBE, was also available in an advisory capacity. A membership scheme was inaugurated and Her Majesty Queen Elizabeth, the Queen Mother, graciously accepted the position of Patron.

Immediate justification for the Trust was given by the generous offer by Mr. Mellon of several pictures on long term loan, later expanded into his magnificent gift of 30 sporting paintings to the Tate Gallery through the British Sporting Art Trust.

An Executive Committee whilst awaiting access to the sporting rooms put on a small exhibition in July 1979 at the Fermoy Gallery during the King's Lynn Festival. Works by Wootton, Stubbs and Marshall gave some indication to the uninitiated of the quality and rich diversity of the sporting scene.

In July 1980 the two re-decorated galleries

at the Tate were opened by Mr. Alan Bowness, the newly appointed Director. Nearly 50 pictures were on display with 24 from the Mellon gift; pride of place being taken by the painting by George Stubbs of *Otho with John Larkin up* and two superb examples of works by J. L. Agasse. Other pictures by such prestigious artists as Seymour, Sartorius, Alken and Herring had been loaned by supporters of the Trust and from the Tate permanent collection. Also exhibited were the study of a pair of sporting dogs by Stubbs, given by Lady Price. Thomas Woodward's *Hunters at Covertside* and a small intimate study by Erskine Nicol of *The Fly Tye* emphasised attractive aspects of works by less familiar artists.

The second objective of the Trustees, to form a collection in the provinces, was fulfilled when the York City Art Gallery, with the keen co-operation of its Curator, Mr. Richard Green, opened welcoming doors – an ideal venue centred in a county of historic sporting background.

Pictures from the Tate sporting rooms travelled north for the opening in January 1981, their place being taken on Millbank by the greater part of the famous Durdans Collection, generously loaned to the trust by the Earl of Halifax. In these splendid pictures racing reigns supreme with six works by Stubbs and other masters of equestrian portraiture, covering the years 1770-1840, the vital formative years of the Thoroughbred. In addition satirical watercolours by Rowlandson provide enlightening evidence of a more plebeian approach to Georgian sport.

During August of this year the Halifax pictures were transferred to the York galleries until spring 1982 – a happy arrangement giving opportunities of appreciation to a wide public. Accompanying them was a discriminating selection of nearly a hundred sporting prints on permanent loan to the Trust by the British Council, and these will later be displayed at the Exeter Museum and Art Gallery for six months and later travel to the United States for exhibition there.

Currently in the rooms at the Tate Gallery works from the Paul Mellon gift and other fine examples of 18th and 19th century sporting pictures are being displayed with special emphasis on the works of J. F. Herring Senr. In addition to the customary sporting pastimes related subjects that also attracted these artists are indicated by the inclusion of H. B. Chalon's study of the splendid Arabian horses presented by the Persian Ambassador to George IV and James Ward's incursion into the Romantic Movement with the painting of *L'Amour du Cheval*.

Further obligations of the Trust require the loan of pictures to other public collections, organisation of lectures and research. Nearing completion is an *Inventory of Sporting Works by British Artists in Public Galleries and Private Houses open to the Public* compiled by Dr. Robert Fountain. In December 1979 the





1: Benjamin Marshall. *Arnulf and Goodison*. Lord Halifax Loan. York City Art Gallery.

2: Jacques Laurent Agasse. *Two Hunters with a groom*. The Tate Gallery, London through the British Sporting Art Trust.

3: George Stubbs. *Bay Arab in a coastal landscape*, 1779, signed and dated. Paul Mellon Collection. To be sold at Sotheby's on 18 November 1981.





first annual Paul Mellon Lecture was given by Mrs Judy Egerton, a Trustee, on The Nature of British Sporting Art. A News Letter is regularly issued with an essay by a specialist writer; already discussed have been the artists James Pollard, Cooper Henderson, Edwin Cooper and others.

Private collections have been visited including those of the Jockey Club and Mr. J. H. Joel at Newmarket, at Deene Park to see the Ferneleys and at Rockingham Castle for the fine Ben Marshalls. Further afield a weekend in Paris covered galleries and sporting museums. Outstanding this year was the tour to the States to visit by special invitation major public and private collections. Much goodwill was engendered and a charity organisation, Friends of British Sporting Art, was constituted there with co-ordinating American and British Trustees.

Some critics have regretted an apparent lack of initiative concerning the 20th century sporting scene but search for a suitable gallery continues – though as yet no pictures by Munnings have been offered! The irate may be slightly appeased by the exhibition of works by Snaffles (1884-1967) held in October at the Alpine Gallery W1. These drawings and prints in the vein of such illustrators as Alken, Caldecott and Leech record with lively spontaneity sport as enjoyed in our own day.

Obviously the major concern of the Executive Committee (now under the Chairmanship of Dr. R. Fountain after a three year stint by the writer) is the steady acquisition by gift, bequest and loan of pictures for the collections at the Tate and York, especially of shooting and angling subjects which lack adequate representation. Owners must be made aware of the attractive tax benefits available and considerable funds must be raised to enable the Trust, itself, to purchase pictures; with this end in view a picture purchase fund has been organised.

Coincidentally an opportunity to do this has arisen with Paul Mellon's decision to sell a number of sporting paintings from his collection. The sale at Sotheby's London salerooms on 18 November 1981 includes two works by George Stubbs; *A Bay Arab in a coastal landscape*, signed and dated 1779 and *A group of John Muster's mares*, signed and dated 1777.

The 20th century is represented by *The unsaddling enclosure, Epsom* by Sir Alfred Munnings. There are three paintings by Jacques Laurent Agasse, the important Swiss artist who worked in England, *Study of four pointers* circa 1805, *A little bay stallion from Lord Heathfield's stud* and *A cavalcade of children on donkeys*.

It is refreshing to find a collector who is prepared to share his pleasures with other enthusiasts by putting surplus material back onto the market instead of storing it in museum vaults.



4: Sir Alfred Munnings. *The Unsaddling Enclosure, Epsom*. Paul Mellon Collection. To be sold at Sotheby's London salerooms on 18 November 1981.

5: George Stubbs. *Mambrino*. Lord Halifax Loan. York City Art Gallery.

6: J. F. Herring Snr., 1795-1865. *Ascot Gold Cup Day 1839*. Lent from a private English collection by arrangement with Leggatt Brothers. The Tate Gallery, London, through the British Sporting Art Trust.

7: Thomas Woodward, 1801-1852. *Hunters and grooms at Covertside*. Lent from a private English collection, through the British Sporting Art Trust.



CONNOISSEURSHIP IN PEARLS

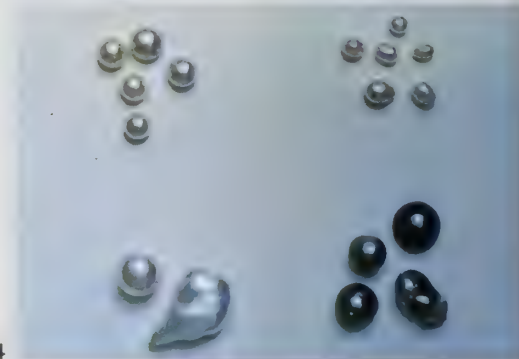
*'I owe my fine health and long life to the two pearls I have
swallowed every morning of my life since I was twenty.'*

K. Mikimoto, at the age of 94

In the early 20th century, visitors to the palace of Baroda were treated, if they were fortunate, to the sight of the most beautiful pearl object in the world: a sumptuous rug, ten feet by six feet, made entirely of natural oriental pearls. On the tassel end of the rug, discreetly sewn in, were carefully fashioned diamonds. The Indian light, always more intense than Western light, played luxuriously on the carpet, causing the masses of pearls to shimmer before the throne of the Gaekwar of Baroda. Each pearl in the rug had been drilled and threaded. The blending of the pearls was

done in such a way that waves of colour – that is, nuances of white – seemed to sweep across the rug. Each pearl seemed perfectly matched when, in fact, the pearls had been skilfully graded and combined. That is, each pearl was similar to its neighbouring pearl but slowly shaded off to silvery, or creamy white as the pearls moved towards the outside perimeters of the carpet.

Different accounts of the reason for creating this carpet exist. A late 19th-century writer said that the rug had been created out of the pearl treasury by the Gaekwar's father. The



pearl carpet was a handy way to store all the Baroda pearls, which, in a loose state, were difficult to keep track of. Another, more novel reason offered was that the Gaekwar himself had created the piece as a sumptuous gift for an Englishwoman with whom he had fallen in love. The sober-minded English resident 'advisor' told the Gaekwar, politely but firmly, that the province of Baroda could not afford to part with such a costly treasure, and, in fact, the pearl carpet remained in Baroda.

Natural pearl is one of the glories of nature. Unlike diamonds or coloured stones, pearl is found in its completed state. It need not be recut or fashioned by the hand of man. Essentially, a natural pearl is an irritant in an oyster. The irritant may be in the form of a



1: A black natural pearl necklace with natural pearl drop earrings, surmounted with rose-cut diamonds. Courtesy Christie's.

2: A Renaissance cat pendant with a natural baroque pearl. Courtesy S. J. Phillips.

3: A range of body colours from grey-black, yellow, pink, pink rose to cream. Courtesy Mikimoto Co. Ltd.

4: Different shaped cultured pearls. The round pearls on the upper left are suitable for necklaces, the baroque for pendants or earrings. Courtesy Mikimoto Co. Ltd.

5: Queen Elizabeth I, like Charlemagne, used stones and pearls as objects of 'political diplomacy'. Courtesy National Portrait Gallery, London.

6: The ninth-century Crown of Charlemagne. The twelve precious stones symbolised the purity of the faith. Courtesy Vienna Museum.



grain of sand or a living thing such as an insect or other foreign body. When the irritant enters the shell of the mollusc, it becomes trapped by the soft tissue, the mantle. The irritated mantle secretes a material that surrounds the irritant. The latter becomes the 'nucleus', and many shell-like layers of conchiolin and argonite are created over many years. If the original irritant affixes itself to the inner shell surface, a blister pearl results. If the irritant is animate, the pearl is formed toward the centre of the mantle. The pearl's size is influenced by the size and shape of, and place within, the host oyster. The larger the host shell, the larger the possible pearl size. Of course, an infinitesimally small percentage of existing oysters are irritated in this magical fashion to yield a pearl.

In the early 1900s, in Bahrein, 8,000 boats containing at least 30,000 Arab male pearl divers would set out each morning to dive for pearls. The diver's work was rarely rewarded with success. Millions of oysters would be fished and only a few would yield pearls. Hindu traders would buy the pearls from the divers. Profits for the divers were small, but the possibility of tremendous riches fuelled their incredible, patient efforts. Once purchased the pearls would be sent to Bombay for cleaning and drilling. There, a solution of peroxide and other 'mystery' ingredients was used to clean the pearls. These whiter pearls would then be sorted and drilled. One of the reasons that pearls were shipped immediately to Bombay is that a ready market awaited

them there. Just as in the diamond and emerald market, Indian maharajas and maharanis were great connoisseurs of gem pearls. Having ready customers at hand over the centuries enabled the Indian pearl merchants to pay the highest prices in the world for pearls. Once the pearls were cleaned and drilled, the finest would be sold to the Maharajahs and the balance to the Western pearl merchants, who would travel to Bombay.

The Persian Gulf was not the only source for pearls. In the waters between Ceylon and India, Tamil divers would search for pearls. The catch there was only one quarter of the Persian Gulf catch and the pearls tended to be a creamier, less white colour. Also, Ceylon

pearls were less lustrous. However, both Persian Gulf and Ceylon pearls were fine enough to be called 'oriental' pearls. Other sources of natural pearl were Venezuela, and, in the United States of America, the Mississippi, for freshwater pearls. These were often of a larger size than the pearls of the Persian Gulf and Ceylon. However, they lacked the shimmering orient of the Asian pearls. The Persian Gulf pearls were by far the most desired.

The standards for judging pearls have remained constant throughout history. What was valued in Talmudic times and in Rome was similarly sought after in Byzantium, in Renaissance Venice and in 20th-century Paris.

Pearl dealers first look to shape. A pearl can be round, button-shaped, pear-shaped or baroque. A spherical shape is considered the most beautiful. Round pearls are found inside molluscs and owe their form to the facility with which they can move around according to Leonard Rosenthal, in a remarkable book *The Pearl Hunter*. Pear-shaped pearls are formed by pressure 'exerted by the edges of the shell'. Button shapes and the irregular baroque shapes are found near the muscle of the oyster and are less sought after.

A pearl's colour is very important. Colours vary through all shades of white. Many natural pearls have a yellowish-white or silver-white tinge. Pure white, or pinkish white are considered the most desirable. The pinkish cast to the white is exceptionally delicate in combination with white. Pearls may also be fancy shades of blue, brown, green, pink, rose-pink, grey or black. The surface of the pearl has a quality called 'lustre', or 'orient', which is the iridescence of light off the surface. As the layers of nacre grow concentrically around the original irritation, there are minute spaces between each layer. In a manner similar to the iridescence of opal, light is refracted between the layers. This orient, combined with the fine 'body' colour, gives pearls their shimmering quality.

The finest natural pearls are perfectly round, having a whitish, or slightly whitish-pink colour, fine lustre, shiny orient and very great size. Size, however, as with all gems, is less important than quality. Any pearl larger than ten millimetres was, and is, considered exceptionally rare. Naturally, to find a matched pair, or even more so, a matched necklace, was considered a great prize.

Since early Christian times, pearls have been symbolic of the Virgin Mary, as Jesus was believed to have been the great pearl she brought forth. Christian leaders would appear in their temporal office bedecked with pearls. The 9th-century Byzantine mediaeval crown of the Holy Roman Empire, often called the 'Crown of Charlemagne', has twelve precious stones surrounded by pearls. In the Renaissance times pearls were avidly sought after for reasons of health. Rather than see a doctor, people often turned instead to *aqua*

perlata, ground-up pearl, which according to Anselmus de Boot, the leading lapidary of his day, was 'most excellent for restoring the strength and also for resuscitating the dead'. Round pearls were in incredible demand in the Renaissance. Elizabeth I had thousands of them sewn into the sumptuous dresses she wore in court. So great was her demand for pearls that thousands of imitation pearls were also bought by her (at a penny a piece) and sewn into her dresses. Baroque pearls were also sought. Venetian and southern German craftsmen would design jewellery utilising the basic shape of the baroque pearl.

By the early 20th century the pearl trade had not changed much over the previous two millennia. In the Persian Gulf the Arabs and Hindus still did the diving and trading. While a fair amount of financing of stock purchases through English banks took place, by and large the pearl trade was in Bombay hands. The crash of 1907/8 changed much of this. During the following twenty years the important part of the pearl industry shifted to Paris. It was also a period of rapid inflation and the creation of many great American and European fortunes. Pearls were the *sine qua non* of fashion. Fabulous prices were paid for natural pearl necklaces. During the daytime for example, Mrs. William Astor would wear pearls costing \$50,000, the equivalent of a multi-million dollar necklace at today's prices.

In the 1920s Leonard Rosenthal 'accidentally' discovered, upon close examination, that a few of the pearls he had been buying were cultured. It was only in the late 1920s, however, that artificial methods of growing

cultured pearls started to appear in great numbers on the market. The time was ripe for a financial debacle in the pearl trade. In 1930, in a single day, the sky-high prices for natural pearls came to an abrupt end. The Pearl Crash of 1930, as it is known to pearl dealers, occurred when bankers refused to extend credit to pearl dealers on their stocks of pearls. Pearl prices dropped by 85 per cent in a single day. This plunge was due to two factors: first, the Wall Street crash of 1929 completely undercut the purchasing power of wealthy buyers of natural pearls; secondly, the fact was that cultured pearls were coming onto the market in increasing numbers, and to separate the cultured pearl from the natural was, at first, a difficult scientific problem. To understand this extraordinary pearl crash one must look at the history of cultured pearls.

Cultured pearls were first produced by the Chinese. For centuries Chinese placed tiny particles inside oysters and grew cultured pearls. However, it was the Japanese who perfected the culturing of spherical pearls on a commercial basis. At the turn of the century, Mikimoto had started to experiment with pearl culture. He was not the only one in Japan working on this problem. He was probably not the first either. Both Tatsuei Mise and Tokichi Nishikawa preceded Mikimoto in registering patents. In later years, Nishikawa became Mikimoto's son-in-law. The question of who invented the process, therefore, becomes somewhat academic. In any case, the genius of Mikimoto (originally a noodle vendor), lay in his remarkable skill in merchandising

7: Pearl sorting at Mikimoto's. Courtesy Mikimoto Co. Ltd.



cultured pearls. At first, French dealers tried to insist that cultured pearls not be allowed the use of the term 'pearls'. Lawsuits were instituted in European countries to prevent Japanese from marketing their creations as pearls. In the long run, however, cultured pearls have come to dominate 95 per cent of the pearl market.

The Japanese method of culturing pearls depends upon many things. The first requirement is a large, shallow and calm body of water. In beautiful Ago Bay, near Ise, in eastern Japan, such a body of water exists. Tiny *pinctada martensii* oysters are lowered to rafts inside cages. After one year they are removed, cleaned and then put into new closures. Two years later the oyster shells are opened and tiny bits of mother-of-pearl as well as minute segments of mantle tissue are placed inside the shell. Oysters are left in this state for three and a half years. At the end of that time, the oysters are removed, opened, and the cultured pearls are harvested. Then, the cleaning and bleaching processes are started. The pearls are sorted very carefully for Japanese pearl connoisseurs.

Diving to place the oysters and recovering the oyster shells are done entirely by Japanese women called 'amas'. The 'amas' wear white wetsuits and glass masks. Because of the shallowness of the water, the women tend to stay under water less than a minute.

Even more critical than the technique of diving is the incision technique. Japanese skill in precision handiwork is justifiably renowned. Just as operations in the transistor industry and the artificial flower industry require painstaking patience and technique, so too does the cultured pearl insertion of the nuclei.

Colour sense and extraordinary sensitivity to shape are of key importance. The blending of colour and like-shaped pearls is essential. Strands of cultured pearls are divided into the following 'body' colours: white, rosé, cream, yellow and gold. These body colours are further subdivided into shades of overtone colours. Different countries have different colour preferences. America prefers white pearls; Italy, rosé; France a cream variety of rosé; Germany, a whitish but slightly pink; Brazil and other Latin American countries, a golden cream colour. These preferences are related to skin colour of the inhabitants. Golden and yellowish pearls will look stunning on darker complexioned people whereas northern European fairer skins seem to be brightened considerably by whitish-pink pearls.

The pearls are separated carefully according to size and shape. As in natural pearls, the most desirable shape in the cultured pearl is round. Egg shapes, drop shapes (like an elongated pear), pear shapes and flat bottom shapes are used for earrings or rings. Very tiny pearls, under three millimetres, are termed 'seed' pearls, and an even smaller variety is called 'lust' pearls. Off-shape pearls – baroque pearls – are less sought after than the spherical round shapes. Today's stylists, however, are increasingly taking advantage of the

baroque shape by designing jewellery that is unique and fashionable.

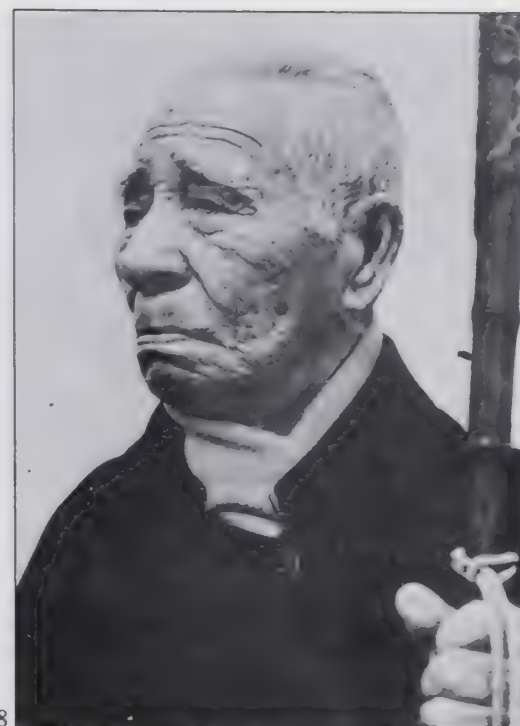
In addition to body colour and basic shape, the lustre of pearls (orient, in natural pearls) is critical. If the layers of cultivation are too few, the cultured pearl will have no lustre. In some instances it has been possible for one almost to see the original nucleus in a cultured pearl. (Such an opportunity is virtually non-existent today, however, as the Japanese Chamber of Commerce insists on the destruction of poor-quality cultured pearls.)

In general, it is not merely sellers' puff to say that the quality and quantities of pearls are declining rapidly. The total number being cultivated becomes smaller year by year, and the quality, in most cases, is not what it was ten years ago. Environmental factors are the cause. Ago Bay and the Shimu Peninsula, as indeed most of Japan, are beset by pollution. Because of increasing worldwide demand, decreasing supply and quality of supply, pearl prices have soared over the past few years.

Several methods of testing and differentiating between natural and cultured pearls have been used over the years. In the 1920s and '30s, natural pearl dealers hired French Nobel Prize winner A. Perrin to figure out ways of separating natural from cultured pearls. His machine, the endoscope, aimed a powerful light beam through the drill hole of a pearl. As natural pearls and cultured pearls have a different character at their centres, the path that the light takes through the pearl will differ. Pearls had to be drilled, however, for this test. A pearl microscope, a lucidoscope and other machines were also used. Today, a very sophisticated technique is used by the Gemological Institute of America. X-ray pictures of natural pearls contrast with those of cultured pearls. As can be expected, the larger nuclei in cultured pearls separate them from the nuclei in naturally formed pearls. This technique, however, not only requires sophisticated machinery, but it is quite difficult to employ. It cannot be used by a laboratory or by the average pearl dealer.

Imitation pearls can normally be separated from their cultured counterparts by the 'tooth' test. To the trained connoisseur's tooth, imitation pearls feel smoother, whereas natural pearls and cultured pearls have a gritty feel to them. Simulated pearls have a blotting paper-like surface, which is different from the ridged surface of nacreous pearl. In addition, there are on the market today, very beautiful black cultured pearls that achieve their colour through 'natural' means. That is, cultured pearl nuclei are used in South Sea waters of Tahiti and come out after cultivation with lovely lustrous shades of black.

Cultured pearls dominate today's market. Besides the spherical forms, blister pearls, Biwa pearls, baroque pearls and all exotic shapes are coming more into fashion. As ruby, sapphire, emerald and diamond jewellery are becoming increasingly expensive, pearls are being promoted by retail stores as an affordable



8: K. Mikimoto, a pioneer in the method of culturing pearls. Courtesy Mikimoto Co. Ltd.

jewellery piece.

The fashions of the 1950s and '60s, when black dresses and lower skirt lengths were common, encouraged the wearing of pearls. After the rather 'wild' 1970s, when cultured pearls fell somewhat into disfavour, more conservative trends in fashion are appearing and pearls again become very stylish.

While auction houses currently do not provide a strong secondary market for cultured pearls, they may in the future. It is possible that cultured pearls will come to be regarded in much the same light that natural pearls were in past centuries. Historic natural pearls such as the Mancini pearls sold at Christie's in 1979 for \$230,000. This was approximately twice the value they would have been if no history had been attached to them.

Pearl care is extremely important. Pearls have a very long life if kept away from perfume and strong detergents. A gentle buffing with a cloth will keep them in pristine condition. One can expect that pearls bought by this generation will be worn with pleasure by the next.

Over the centuries pearls have been more central to the human heart than any other gem. More people are named after pearls than any other gem. In Italian, women have been called Margherita (Latin for 'pearl') and Rita for centuries. Gretel and Gretchen are German diminutives for Margaret. In French, Margot is a common name. People have always regarded pearls as the great gift from the sea, emerging complete, shining and enchanting.

Acknowledgements: I would like to thank my father, Charles Zucker, and Luzer Kaufman for their help in explaining to me both the beauty of pearl and the intricacies of the market. The Mikimoto Company Limited were extraordinarily generous with advice, photographs and guidance.



Rita Mercedes

BUFFALO BILL: THE PAINTED LEGEND

The Buffalo Bill legend refuses to die even though it is 64 years after his death. The reality behind the myth of William F. 'Buffalo Bill' Cody is examined through paintings and sculptures, historical objects and memorabilia in a forthcoming exhibition.

It seems incongruous that a man who made his living as a scout, buffalo hunter, Pony Express rider and showman, should be the focus of an art exhibition. Buffalo Bill Cody was a frontiers-man whose life was transformed and later immortalised by a love for and determination to document and preserve the American Wild West. His extraordinary

success in romanticising the time, place and characters that formed the Wild West – and in creating so many of the stereotypes that still exist today – has made Buffalo Bill one of the most famous characters in American history. This process of mythmaking, as well as Cody's relationship with the great Western painters, helped shape American spirit and culture.

In Peter Hassrick's catalogue essay, he discusses Cody's influence on and encouragement of America's Western artists. These artists, most of whom worked during the last half of the 19th century, shared with Cody a passion for a lifestyle which was unique in its fleetingness – a period which lasted at its peak for less than 40 years. Their common experience as active witnesses and recorders of history bound together the lives of Buffalo Bill, Frederic Remington, George Catlin, Charles M. Russell and other important artists. In this respect they were a society unto themselves – chroniclers of a frontier life that too quickly dissolved.

Cody's concept of the live travelling show was perhaps influenced by the immediacy and spontaneity of the event. Theatre imitating a life not long past was a masterstroke by the master showman. It brought the blazing images of Annie Oakley, Sitting Bull and the Deadwood Coach to the lives of fascinated American and European audiences.

A similar desire to educate spectators may explain George Catlin's motivation in entering the realm of theatricality. Catlin's approach to his live exhibitions was almost sociological in its analysis of Indian culture. During his lifetime he owned the Gallery Unique and Catlin's Indian Gallery – both monuments, in a popular sphere, to the Indian way of life. The painter himself appeared in Indian dress, orchestrated live performances by Indian actors, and used ritualistic paraphernalia to enlighten foreign audiences in an exciting and entertaining way. Like Cody, Catlin was a showman – and he had quite serious intentions. In one exhibition each Catlin painting was presented individually so that a thorough explanation of the Indian rites and cultural perspectives portrayed within the painting could be given.

For Frederic Remington, the life, manners and style of the American Wild West had meaning and value as a rejection of 19th century conventionality. Remington's work was a tribute not only to the wilds of the unspoiled American horizon, but praise as well to the nature of a sprawling country which produced the frontier and indomitable spirit of self-reliance and individuality. His words summarise a commonly-shared belief among the Western artists as they explored what was to them the most genuine part of the American landscape: '... a poetical and harmless protest against the Derby hat and the starched linen – those horrible badges of the slavery of our modern social system, when men are physical lay figures, and mental and moral cog-wheels and works of uniformity – where the greatest crime is to be individual and the unpardonable sin to be out of fashion.'

The glorification of the Wild West and idealisation of Buffalo Bill were always related. Charles Russell's paintings captured Cody as 'Buffalo Bill' – the legend in action, and in vignettes from his life. Whilst Albert Bierstadt, whose paintings were described in



1: Rosa Bonheur (1822-1899). Col. William F. Cody, 1889, oil on canvas, $18\frac{1}{2} \times 15\frac{1}{4}$ inches. Perhaps the best-known equestrian portrait of Buffalo Bill.

2: Karl Bodmer (1808-1893). Scalp dance of the Hidasta Indians, colour aquatint, $18\frac{1}{8} \times 24\frac{7}{8}$ inches. Bodmer's works spell out the lure of Buffalo Bill's West.

3: From Prairie to Palace, c. 1887, original colour lithograph, 48×28 inches. Promotional material used to advertise Cody's Wild West Show.



his day as being greater than all outdoors, helped develop the image of the glorified wilderness.

French artist Rosa Bonheur, known for her animal studies and depictions of rural life, was fascinated by Buffalo Bill and his Wild West Show. Bonheur's interest in the American West began with an early study of Catlin's native American subjects which, coincidentally, shared a sensibility with Bonheur's romantic style and realistic details. A collector of Indian artefacts, Rosa Bonheur held Cody and his lifestyle in such high esteem, she hung the stuffed head of his horse on her mantelpiece.

Europe's fascination with Buffalo Bill and western artists was boundless. The 1889 Paris Universal Exposition accepted five Remington paintings, and *A Lull in the Fight* won a silver medal. The immense curiosity was quickly and effectively marketed by Cody and many western artists. A Scottish nobleman was so thrilled by his experiences during an expedition through the Rocky Mountains, he retained Baltimore artist Alfred Jacob Miller to return home with him and paint Western pictorials on the walls of his castle.

Buffalo Bill Cody, Remington, Catlin, Russell and dozens of other fine Western artists all had the privilege of being American in an America that had taken little time to create and little time to survive. Their artistry and exhibitionism of the frontier way of life and traditions born in that era of expansion was

itself uniquely American in its approach.

What it aroused in Europe other than an aesthetic interest in the natural beauty of the West's landscape, or a curiosity about Indians, is difficult to determine. The time, the land, the country and its spirit inevitably was to become an artist's mecca.

To William F. Cody, certainly, the attachment was deeply personal. He had become an integral part in shaping and preserving his country's history. To the western artists, their talents provided a means to document and touch an America that would soon disappear. All have made an incalculable contribution to their nation's art, culture and personality.

The exhibition Buffalo Bill and the Wild West Show opens at the Brooklyn Museum, New York from 21 November to 17 January 1982. It is sponsored by Philip Morris Incorporated and the Seven-Up Company.

All illustrations unless otherwise stated are courtesy of the Buffalo Bill Historical Center, Cody, Wyoming.

4: Buffalo Bill, c. 1877, in a black velvet Mexican suit, photograph.

5: The Wild West Show at Ambrose Park, South Brooklyn, c. 1894, photograph. Courtesy of the Long Island Historical Society, Brooklyn, New York.



THEY STOOD OUTSIDE THE
LORD MAYOR'S HOUSE IN 1751. NOW
THEY CAN STAND INSIDE YOURS.





With their Falstaffian girths making up for what they lacked in height, these two splendid fellows were a far sight outside the Mansion House in the century.

Not standing idly by gaping at the, but fulfilling a very useful ion in the busy thoroughfare. For a trifling sum you could pin a c announcement, such as the g of your house, to the broad brims of their extravagant hats.

So celebrated were these characters they became the inspiration for the famous of all pairs of Derby figures. Indeed, some two hundred years they are still eagerly collected.

SMALL WONDER THEY'RE SO SOUGHT AFTER.

Originally known as 'Pair Grotesque', the first pair of these magnificent rfs is thought to have been issued as early 70.

Today, the same painstaking artistry goes their creation. So much so, that it would be ult to distinguish those shown here from e of their illustrious predecessors.

From the crowns of their hats to the des on their shoes, every detail is painted by l. The richness of their flamboyant umes is enhanced by generous use of decor- a in 22 carat gold.

Then to make sure each figure is gnised as an original the underside is signed e artist.

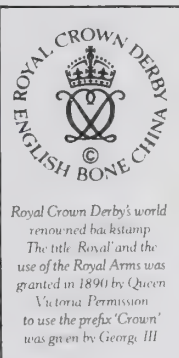
What's more, every pair of Dwarfs is unique, no two ever being alike. Each artist has individual stylistic variations and the proclamation on the hats is constantly changed.

HOW DERBY DWARFS INCREASE IN STATURE.

The eighteenth century price list gives the cost of a pair of Dwarfs as eighteen shillings, whereas today's pair costs 524 guineas.

However, you would of course expect to pay a great deal more were you fortunate enough to find any of those earlier figures at an auction.

And it's worth reflecting on the fact that Royal Crown Derby Dwarfs are still made in the same traditional way, which also explains why so few are available.



An early pair of 'Grotesque Punches' of around 1820. Photograph by courtesy of Sotheby's.

A SHORT HISTORY.

Anyone interested in Royal Crown Derby will undoubtedly be keen to know something more of our history, in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby' written by J. Twitchett and E. Bailey.

Would-be collectors may also like a copy of our abridged version of this excellent volume, which we'll send you free of charge on application to the address below.



Richly illustrated, it reveals much of the fascinating tradition surrounding Royal Crown Derby. It also establishes in no uncertain terms that our Dwarfs have an impeccable background.

Look for them where you find Royal Crown Derby, in specialist china shops and selected department stores. For a list of stockists, together with your free copy of the 'Story of Royal Crown Derby China' write to: The Curator, Royal Crown Derby, Osmaston Road, Derby.


Royal Crown Derby

AN AMERICAN IN PARIS

The Villa Trianon, Lady Mendl's house in Versailles, which saw some of the most brilliant parties of the first half of this century will, in a few days, be emptied of its contents.

Cecil Beaton wrote in 1955, 'No one knows the real age of Elsie Mendl; some say it was over a hundred years ago that she was born in America'. No matter the year. She was born Elsie de Wolfe in New York in the early 1870's in a good bourgeois family. Her father, a descendant of French Huguenots, settled in Nova Scotia and her mother, a Scot, was born in Aberdeen. She began her studies in New York, then in Edinburgh where she lived with relatives, thanks to whom, some years later in London, she was presented at the Court of Queen Victoria. 'Life began' she was to say. She made friends in the best of London's society – the entourage of the Prince of Wales. On her return to New York, she was immediately received into the most exclusive circles where she became a close friend of Elisabeth Marbury.

Amateur theatricals were a drawing room fashion then. Elsie achieved some measure of success and in 1890 she became a professional actress. She decided also to share a charming old house with Elisabeth Marbury who had just embarked on her career as an authors' and playwrights' agent. Elsie began to arrange the house according to her taste. 'As a child' she wrote in her autobiography 'I had always been sensitive to my surroundings. This grew on me until it became an obsession.' She deliberately broke away from the principles of decoration of

her time, which she hated and her house gave her 'quite a reputation for good taste – and friends acquired a habit of coming to me for advice.' So, for years, she worked as a decorator as well as in the theatre, until one day in 1904 she finally gave up the theatre to make a profession of her hobby.

Her first important commission, which ensured her career, dates from the following year. Stanford White had just built the Colony Club for a group of women who wanted, just like the men, to have a club where they could be 'at home'. Ann Morgan (sister of J. P. Morgan) suggested that Elsie should undertake its decoration. It was a hard battle against the committee but, thanks to the support of the architect, the young decorator gave her ideas free rein. If the result was a surprise – the trellised room was the first of its type in America and everywhere the precious traditional silks were replaced by chintz – it was nevertheless a success. From that day chintz was given pride of place in America, richly carved dark furniture was gradually replaced by Louis XV and Louis XVI, authentic or copies, and clear light rooms in fine and harmonious tones were to be seen, the green and white combination was one of Elsie's favourites. The decoration of the Colony Club was to bring her numerous commissions and women's magazines, on the look-out for the

latest creation of Miss de Wolfe, would spread her ideas from coast to coast, bringing about the decline of the Victorian era.

This activity brought to Elsie in a few years a veritable fortune which she used to a large extent to embellish her own houses where she entertained a great deal, pursuing perfection in the most minute details: the table, the flowers, the lighting. One summer, when staying with Lady Anglesey in Versailles, Elsie and Elisabeth discovered an old house as abandoned as the garden surrounding it. 'We often wondered about this house, about the kind of people who lived there, about the lives they led. . . the more Elisabeth and I thought about the old house at the corner, the more excited we grew about it.' So much so that, overcoming all obstacles, in 1906 Elisabeth acquired it and from that moment, Elsie began to furnish it. 'Today I look upon it as an artist may look upon a masterpiece to which he has devoted his best efforts', she was to write thirty years later. 'If I have done anything really fine, it is the Villa Trianon. Into it has gone not only the best of my knowledge but the best that I have to give as a hostess whose dearest wish is to make her friends happy and at home.'

Among the guests at the Villa Trianon, Sir Charles Mendl, attaché at the British Embassy in Paris was one of the most frequent. In 1926, when they had known each other for over ten years, Elsie and Sir Charles decided to marry. The new Lady Mendl abandoned decoration to devote herself exclusively to her third career, as a leading international hostess in their house in Beverley Hills, their luxurious apartment in Paris and especially in the Villa Trianon, now the property of Elsie following the death of Elisabeth Marbury. The years flowed by happily until the war when the Villa was occupied by the Germans.

After the liberation Elsie returned from her Californian exile to reinstate the house and entertain as in the past. Cecil Beaton said of one of her last receptions: 'We awaited the imminent arrival of Elsie. Various white-gloved servants came in to alter the placing of a chair or squirt the flower-scented air with more oriental perfumes. In the distance, a parrot squawking, a great rattle over parquet floors and Elsie, at very high speed, was wheeled in, sitting like an idol in her chair. Elsie is magnificent – and knows it. She squeaks with pleasure at our compliments about her coiffure, her sparkling jacket, her new necklace. . . ' Shortly after, in 1953, she passed away and her house, intact to this day, is also about to pass away, stripped as it will be of its 18th century furniture, of its bibelots, of its drawings by Boucher, Hubert Robert and Fragonard, of its eighteen portraits by Carmontelle, of all that which made the Villa Trianon unlike any other. Sic transit. . .

The furniture, objects and pictures chosen with such loving care will be dispersed in Paris on 9 December, 1981. It seems as if Lady Mendl must die a second time.

Elsie Mendl's sitting room in the Villa Trianon; 'past and present brought into harmony'.



NOVEMBER 1981

Produced by Robin Duthy
Editor of The Alternative Investment Report

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Limited editions are controversial. Sometimes the limitation is genuinely dictated by the nature of the process of multiplication that is used, sometimes it is no more than a marketing gimmick. At any rate no generalisations about limited editions can usefully be made.

Often the more mechanical production processes that are used tend to produce results that are generally viewed as of low artistic merit but it is debatable whether this necessarily follows. What really happens is that serious artists are on the whole unwilling to delegate more than a small and essential part of the production process to a machine. The 'artists' that are willing to allow the multiplication of their work to be performed mechanically and with only a token amount of participation by them are likely to be more commercially motivated and this is likely to be reflected in the work they produce.

The edition of any work of art of the kind now known as multiple art has always been limited. The printing of wood-cuts in the Middle Ages might be regarded as one of the earliest forms of multiple art although no one at the time bothered to consider announcing a number to which the 'edition' was to be limited, firstly because there were no collectors as such for whom that might be an added attraction, and secondly because it would have seemed preposterous to the printer to restrict artificially the number of prints he might be able to sell.

In Japan, which might be regarded as the home of the woodblock print, thousands of pulls were taken of the most popular images. It was between the different impressions of these, particularly during the present

century, that collectors began to make important distinctions. The clean, crisp impressions taken when the block was new have always been worth several times more than those taken when the block was showing signs of wear. The question of condition does not affect values of modern editions to the same extent thanks to the uniform quality of most contemporary printing methods.

The purpose of limiting an edition is more often than not to play on a person's desire to be part of an exclusive group. The gimmick has been used outside the realms of art with interesting results. Planter's Punch Peanuts were sold for a time in glass jars whose labels announced them to be part of a limited edition. Sales of nuts improved considerably while the offer lasted even though the jar made no claim at all to artistic excellence or even interest. There was, furthermore, no price advantage in buying the nuts in the limited edition jar and the number making up the edition, which may well have been up in the ten thousands, was not announced.

The experiment seems to prove that irrespective of an object's own intrinsic attractions the very fact that it is in limited supply makes it automatically more attractive. The perennial success of the salesman's cry 'Hurry, hurry while stocks last!' also confirms the idea that people are highly responsive to the threat of a missed opportunity.

The intensive marketing of limited editions is largely a post-war phenomenon. The promoters are quite aware of the growing interest in the investment potential of works of art and are taking full advantage of it. They hope people will make the costly mistake of assuming there must be an automatic connection between rarity and value. Hence their continual references to the strict limitation of the edition.

It is worth remembering that publishers will not ordinarily appeal to a small market if they believe they have a chance of selling to a larger one. Just how small the market really is for many of these editions may be discovered by taking some of the multiples along to an auction room.

Once again it is impossible to generalise, yet it is true of modern multiples that auctioneers will decline to handle them at all, knowing that they just cannot attract a respectable bid. This absence of a secondary market has been one of the most frustrating aspects of the whole problem. However, starting this winter, a promising solution should be operational.

The Limited Edition Club has been started by three collectors who have had difficulties in disposing of various objects they have acquired. The purpose of the club is to provide a market in which members can sell or buy limited edition works of art and collectors' items of any description without payment of commission, fee or profit to any intermediary. The organisers believe that an efficient secondary market will provide a stimulus to the market as a whole and more than outweigh any loss of trade initially suffered by retailers. The market takes the form of printed lists forwarded to members only six times a year containing 'For Sale' and 'Wanted' advertisements. Membership costs £12 a year and for this a member is entitled to two free advertisements in each issue. Extra advertisements may be booked at a very reasonable rate. Details are available from Limited Edition Club, P.O. Box 17, Marlborough, Wiltshire. UK.

When coins and medals are issued in limited editions one advantage is that it is always easy to compare the market price of the silver or gold that they contain with the price being asked. Easy it may be, since the weight and fineness of the metal must by law be stated in any advertisement. But, perhaps fortunately for the promoters, not many buyers take the trouble to make the calculation.

For any investor this should be the most basic precaution since the value of the metal, even though it can change unpredictably, acts as a kind of safety-net if the market places a very low or even negative value on the artistry and design of the coin or medal itself.

Anyone buying silver or gold coins, whether or not in limited editions, is really making two investments. The more important aspect of the investment is usually thought of as being in the aesthetic appeal and historical interest of the coin while the metal itself remains of secondary importance. The fact that not a single post-war commemorative medal or set of medals has managed to command a price at auction higher than the market price of the metal it contains amounts to a fairly severe judgement on the artists responsible for the designs.

Indeed many of the very beautiful medals engraved during the 19th century by members of the great Wyon family frequently change hands at or below their melt value. Broadly speaking, the further you go back in history the higher the premium over melt value becomes, culminating in the great Italian medals of the Renaissance. This price pattern of course is subject to the usual determinants of value – rarity, condition, historical and aesthetic appeal – which apply just the same.

It is difficult to say quite why the appearance of modern medals, judged at any rate by the evidence of market prices, seems to be of such minimal interest. Many portraits seem quite extraordinarily clumsy compared to those engraved during the 18th and 19th centuries and it is difficult to avoid the conclusion that as an art-form it is going through a lean period. The wedding of Prince Charles and Lady Diana Spencer has produced a flood of commemorative coins. The reverse of the official U.K. crown shows the conjoined profiles of the bridal couple but, having inspected the coin, some buyers claimed they could not tell which was which.

The engraver of medals has very little freedom in his art. The parameters are fixed for him in terms of area, depth of relief, subject and even style. For while he may not wish to ape the style of his 18th century predecessors, a too modern interpretation of the subject would simply be rejected by the public without whose approval and willingness to buy the whole enterprise would be doomed to fail. Not many artists are willing to submit to these conditions and it must be concluded that the job is not attracting any great creative spirits at the present time.

The death of Sir Winston Churchill in 1965 was commemorated by the issue of several sets of gold medals. The enthusiasm with which these were received triggered off a wave of other issues, often celebrating events of pretty marginal interest, which has continued more or less unabated ever since. The remarkable rise of about 1,500% in the price of gold since the 1960s has provided a good profit for those who bought at that time.

But whereas many sets issued at around a 300% premium over the then gold price, recent auction realisations have amounted to a discount on the metal price sometimes as high as 25%. Anyone contemplating a straightforward investment in gold usually buys the South African Krugerrand or the Canadian Mapleleaf since these two bullion coins normally offer the cheapest way into gold in that they trade at just 3% or 4% above their melt value. Buying gold commemorative coins at auction offers an interesting and rather surprising alternative way into gold which few investors have apparently considered. However high the premiums over metal value may be at the time of issue at least there is the chance that the metal values, even if they are volatile from time to time, will rise over the long term.

Modern bank-notes on the other hand have no intrinsic value and if inflation continues, as it surely must, they are certain to fall in buying power for many, many years until the so-called notaphilists are prepared, because of their rarity, to pay a premium over face-value for them.

These considerations make one of the recent Franklin Mint offers particularly astonishing. Collectors have been offered the chance to buy one uncirculated bank-note from each of the 120 countries that issue bank-notes at the rate of two per month and at a price of £7.25 each. Every note is to be mailed in a special envelope bearing a stamp and postmark of the country of the note's origin.

Collectors who see this through to the bitter end will have paid out some £870 and will receive a little box to keep their notes in. The promotional literature does not

The portrait of Queen Elizabeth the Queen Mother on the occasion of her 80th birthday, although not a very good likeness, was well received.



The Royal Marriage Commemorative Crown. The silver proof version issued in an edition of 250,000 was offered at £28.75.



dwell on the value of the notes and understandably so since the average value of those illustrated in the colour brochure comes to just under 90 pence and suggests that collectors will effectively be buying foreign currency at a 700% premium.

Although no claims are made for the investment potential of this collection it is worth noting that even if it were claimed to be a good investment, however unlikely that might seem to the ordinary man, that constitutes a judgement about their future value and plainly cannot be refuted today.

Not all limited editions exploit collectors. Some official issues, partly because they are just that, tend to attain blue-chip status in the collectors' market, but they also get off to a good start because the issue price is not excessively higher than the melt value. The U.K. proof gold set, consisting of £5, £2, sovereign and half-sovereign, issued in 1980 is one such example.

The Royal Mint issued 10,000 sets at £1,100 each and at the time this represented a premium of around 100% over the value of the two ounces of gold the set contained. As is normal with this type of issue, as soon as the sets were despatched a secondary market came into being. The stags who had bought for a quick turn offered their sets to coin-dealers. Demand was strong and the price for a set at one time touched £1,500. Thanks to the weakness of gold during most of 1981 the price has drifted back to £1,200 but is still usefully above the issue price and a long way above its melt value.

Commemorative sets of this kind are exceptional in commanding such premiums and this can only be explained by their exceptional numismatic status. The last time such a set was issued in the U.K. was 1937. The edition size was 5,501, the issue price £20 and the present value £2,500. That performance owes a great deal of course to the movement in the gold price and could not possibly be repeated in the case of the 1980 set. Even so, there is no reason why the impressive 500% premium over its gold content the 1937 set now commands should not in time be matched by the 1980 set.

A further aspect of investing in gold coins applies to those residing outside the United States. Buyers of gold coins are making a dollar-related investment. Because world demand for gold is expressed in a dollar price, as a U.K. citizen the sterling value of the gold content of the proof set will rise and fall with the sterling/dollar exchange rate. If you think the dollar will appreciate against sterling or whatever your local currency may be then the set becomes a more attractive investment and vice versa.

As with other forms of limited edition the number making up each issue is fixed entirely by regerance to what the market will stand. The coins issued by official government agencies are known as NCLT (non-circulating legal tender) issues and are mostly ignored by serious collectors. Several countries have acquired a bad reputation for exploiting collectors, just as they have in the case of postage stamps, by issuing commemorative coins on the flimsiest of pretexts. But quite apart from the volume of material it is the generally mediocre designs that must explain their poor market performance. Even massive promotions frequently fail to sell out limited editions. With real demand so low, investors would do much better elsewhere.

P orcelain figures and plates issued in limited editions have now become big business in many countries. The variation in quality and hence in resale value is very wide. Some of the best-known names in English porcelain, such as Doulton, Coalport, Wedgwood and Worcester, have now turned to this market. Prince Charles' recent wedding called forth a spate of these editions many of which were finely made and included a reasonable amount of hand-painting. Yet, on past experience very few of these will manage to maintain their issue prices if sold in the open market.

In some cases the craftsmanship compares quite favourably with the standards set in the 18th century and technological developments have given craftsmen greater control over the paste and glaze. In other cases the subjects are in abominable taste, the modelling abysmal and the painting very crude. There is of course no link between the popularity of a work of art and the aesthetic value placed upon it by those who are acknowledged or at least supposed to know best.

But just because the élitist view derogates most of these ceramics it does not follow that they cannot command reasonable prices when resold on a willing buyer-willing seller basis.

The two largest organisations involved with limited edition ceramics are the Franklin Mint and the Bradford Exchange. The Franklin Mint has produced over 20,000 limited editions in at least 30 different categories from clocks to stamps. It has received adverse publicity on account of its high-pressure selling by direct mail and the controversial claims to superb craftsmanship on

The Coalport Pair of Partridges. Edition of 750 priced at £287. Modern porcelain has to compete with its predecessors.



CERAMICS

continued



The Turner Bicentenary Vase by Coalport was decorated with a hand-painted reproduction of Turner's 'The Old Chain Pier, Brighton'. The edition was 100 and the issue price £250.

which it lays such emphasis.

A guide to all the editions marketed by Franklin Mint has been published annually since 1974, and although this gives details of the numbers issued in different countries, the issue price and an estimate of the current market value, it does not actually provide a marketplace. Much of Franklin Mint's promotional material stresses the value and interest of these objects to future generations and in effect discourages collectors from selling.

This annual guide is published by Chester L. Krause whose name is linked with the *Standard Catalog of World Coins* and other numismatic publications. So far, only a few of the editions listed show the market prices to be higher than the issue prices. So much of the original selling price is spent on promotion it is not surprising the buyer cannot recover the full amount when he tries to sell.

The volume of ceramics that is churned out world-wide is now enormous. Collectors are being force-fed with animals, birds, plates, mugs, thimbles and bells. So long as this continues it seems unlikely that collectors will have the time or the money to drive up demand for the

earlier editions they do not already own.

The Franklin Mint and Bradford Exchange at their best may be said to be satisfying a genuine demand for quite pleasing, reasonably well-made objects loosely related to the world of art, from people who are too busy to concern themselves with the subtle differences that separate works of art from their ersatz counterparts, and from people who are buying as it were for 'consumption' rather than with any real expectation of recovering their outlay. At their worst they may be said to be promoting an horrendous sub-sculpture that survives by tagging along after the past without facing the challenge of the present.

In one way these direct-mail operations augur very well for the established sectors of the art market. No one has ever switched from being a collector of 18th century Meissen or Sèvres porcelain to Franklin Mint porcelain. On the other hand a great many collectors have as it were graduated from contemporary porcelain to the work of earlier periods and have found their prices surprisingly moderate. The same pattern of development occurs in the fields of coins and stamps where many buyers of heavily promoted modern commemorative material sooner or later turn into serious numismatists and philatelists.

The Bradford Exchange of Illinois is the largest trading centre for collectors' plates. It claims that plates are the most widely traded art-form in the world with over four million collectors of which they serve more than a million.

The idea of limited edition plates seems to have begun in the 1890s when the Danish company Bing & Grøndahl began to issue a plate every year on the theme of Christmas. Many porcelain manufacturers in at least ten countries have since jumped on this very lucrative bandwagon. Christmas is still the favourite subject although the range of themes has widened considerably. Edition sizes are nowadays in the region of 5,000 and many are snapped up by the fans within weeks of issue. Several collecting clubs flourish in the United States and their existence has an important influence on prices. The foundation of the Royal Doulton Collectors' Club has already had an effect on prices.

The Bradford Exchange, which has recently set up a branch in the U.K., also acts as intermediary for buyers and sellers, providing a bimonthly list of current quotations. The list also gives the issue price and the highest and lowest price at which examples are known to have traded. Subscribers fill in special slips giving details of the plates they wish to buy or sell and the Exchange matches up buyers and sellers deducting 20% commission from the seller. In this way over 5,000 plates are traded every day of the year.

Assuming the quotations are genuine market prices, there is no denying that some plates have performed well as investments. The first Rosenthal Christmas plate designed by Bjørn Wiinblad was issued at \$100 in 1971 and is now quoted at \$1,600. Plates in the Bing & Grøndahl Mother's Day series on the other hand have not moved significantly above their issue prices except in the case of the earliest three years. The Dorothy Doughty bird plates made by Royal Worcester have sold very well but the company has not been slow to take advantage of their popularity and the issue price is now over £100 a plate.

CERAMICS

continued

A readership survey conducted by *Plate World* the magazine of the Bradford Exchange Group revealed that the typical plate-buyer was a married woman of 48 owning 36 plates and who collects for investment as well as pleasure. Only 10% of the respondents had ever sold a plate, but since they had continued to buy plates at the rate of six a year were presumably satisfied with the price they received.

One of the most respected series of collectors' plates to be listed by Bradford Exchange is that made by the Belleek Pottery Company in County Fermanagh, Northern Ireland. Since 1852 the company's fine white porcelain has been widely admired and collected. Responding to the growing demand for collectors' plates the company issued the first of a series of eight Christmas plates in 1970 at a price of £4.50 in the UK and \$25 in the USA. The edition size was limited to 7,500 and, according to Bradford Exchange current quotations, prices have moved up by between 5% – for the Christmas 1974 plate whose motif was a tribute to Yeats – and 360% for the original Christmas plate bearing a view of Castle Caldwell.

The Belleek production process is certainly far more painstaking than that used for most of the plates for which collectors pay so much. The mystique of Ireland plays no small part in their popularity and the small scale of production is an added attraction to collectors. But in 1978 the company stopped producing Christmas plates and moved on to a series on the theme of Irish wildlife. The issue price is now up to \$60 a plate and the size of the edition, perhaps a little ominously, is no longer announced. Furthermore, in 1978 the Belleek Collector's Society was founded and membership has grown rapidly. The company is committed to producing at least two special limited edition items for its members each

year. Although the company has stated that it will not fall into the trap of commercialising its success there is little incentive to restrict production.

With a very, very few exceptions the plates dealt with on the Bradford Exchange cannot be recommended for investment. The subject-matter of the vast majority consists of infantile fantasies – idealised scenes of childhood and the animal world that really have no place at all in the world of art.

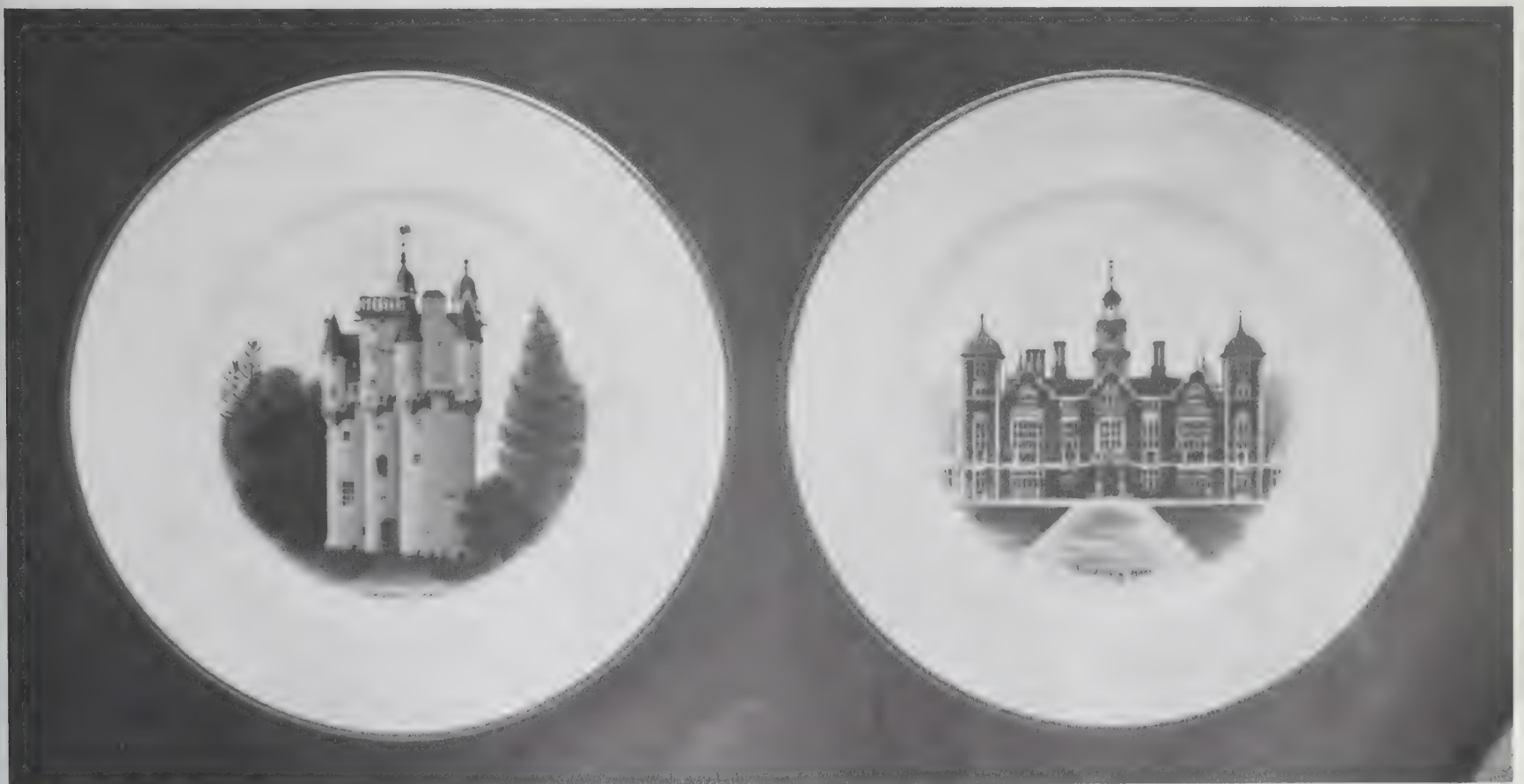
But setting aside products of this quality, demand for 18th and 19th century English porcelain has in any case been weak compared with other sectors of the art market over the last 30 years. The fact is that without the massive promotion budgets required to get these editions moving demand would hardly exist at all.

This also applies to the 'up-market' editions such as the Royal Wedding Garniture of three vases made by the Royal Worcester factory and offered in an edition of 100 at £750. The edition may sell but most porcelain collectors are aware that such a sum would secure a very desirable piece of 18th century Worcester.

Of all the thousands of items of porcelain sold by Sotheby's Belgravia only about five a year come from limited editions made during the last twenty years and these almost invariably fetch less than the prices at which they were issued.

The better limited editions of porcelain certainly deserve a place in today's cultural scene, although they very studiously ape their predecessors and indeed have a problem competing with them for collectors' money. The lower quality editions manage to flourish simply by clever selling to the lower middle brow market. They no doubt give some pleasure to those who buy them but any ideas of investment potential should be discarded altogether.

Craigievar Castle and Blickling Hall issued by Wedgwood in editions of 5,000 each at a price of £19.



PRINTS

The dividing line between an original print and a reproduction is not so easily drawn. For investors it is a crucial distinction since misunderstandings can be very expensive.

Although prints are essentially multiples in the production of which machines can play a major part, the use of the word original is justified on the grounds that the artist has also played a significant part. This may basically be one where he supervises the printing process and approves the results, or one where the artist, as is often the case with screenprints, does all the printing himself.

Although many subtle variations have been introduced into printing there remain four basic processes. Relief and intaglio printing which were in general use throughout Europe during the 14th century; lithography which was discovered in Germany about 1800 and serigraphy, a process making use of silkscreens, which had been known in the East many centuries ago but which first made its way to the United States and thence to Europe in the 1930s.

The proliferation over the last twenty years of limited editions, produced mainly by lithography, collotype and silkscreen, in which the artists have been barely if at all involved, has resulted in important new legislation in the State of New York. The effect of this legislation is to require an art merchant, who is defined as a person dealing in visual art objects produced in multiples (and this includes auctioneers) to provide a written statement to any buyer giving detailed information on the nature of the print. Requirements vary for prints produced at different periods with the fullest disclosure being needed for prints produced and marketed today.

Broadly speaking, the disclosures are intended to make clear whether or not the prints making up the limited edition are reproductions of images previously created in another medium. Many famous oil paintings by Chagall, Picasso and Salvador Dali for example have been reproduced as lithographs with varying degrees of success. But in several cases the artists in question were not consulted and in others were no longer alive when the limited editions arrived on the market. In a few cases the death of the artist has not prevented his signature continuing to appear on the prints.

The new legislation requires the written statement to include an account of the origin of the signature, that is whether the artist signed his name on the master or if the signature was added later by means of a stamp or by the artist in person. Print-dealers have been emphasising that while the art-buying public may now seem to have better legal protection, legitimate dealers have for years been providing all this information as a matter of course. Moreover, even when in possession of this information, the less knowledgeable buyers will not understand its significance and will continue to be misled by unscrupulous dealers.

One Manhattan art investment firm is producing editions of 500 prints from master plates which have been created from scratch by an artist working from photographs of Picasso originals. The relationship to Picasso is tenuous indeed and the asking prices in the region of \$1,000 are most unlikely to be sustained in the open market.

The preamble to the New York Act gives as the reasons for



Tall Vase by Derrick Greaves. An original screenprint published in an edition of 200 by Christie's Contemporary Art.

such legislation being needed the increasing appreciation of visual art multiples and the 'felt need to buy art'. It also notes that this market in the United States is running at \$100 million a year, with corporate buying now accounting for over half that figure.

Many of today's print-publishers stress the investment potential of their wares. The Original Print Collectors Group, probably the largest publisher of its kind in the United States, refers in its advertisements to 30% annual growth. What they have in mind here is not of course prices in the open market, which have certainly not grown at such a rate, but the prices appearing on their retail list which are duly raised by that percentage every year.

This selling tactic, which has been used to great effect by stamp-dealers, diamond-dealers and many more besides, can be dangerously misleading. Consumer protection groups regularly receive complaints from the public about claims of this kind and have occasionally been successful in suppressing the advertisements that include them.

The British, both by comparison with Continental Europeans and with Americans, have been notoriously ignorant about graphic art. The vast majority do not understand the difference between an original print and



Green Room, Covent Garden. A collotype reproduction after the original water-colour by Sir William Russell Flint, R.A.

a reproduction. Even when the vital role of the artist in the creative process is carefully explained, many remain slow to accept that prints differ significantly from reproductions.

Fortunately, the general state of knowledge in the U.K. has improved, thanks in part to the activities of Christie's Contemporary Art. Starting in 1972, this company, jointly owned by Christie's International and the two senior executives Myles Cook and David Case whose brainchild this was, has built up a turnover of £2 million a year selling original prints mainly by mail order and to print-galleries all over the world.

The company is currently publishing 140 editions a year each of which is limited to around 200 and most of which retail in the £40 and £80 range. Back in 1972 most of the prints were selling in the £30 to £50 range and it is clear that the company had deliberately kept prices low and even falling in real terms in order to expand the market. Prices for their prints today would need to be roughly £100 to £150 just to have kept pace with inflation.

The directors of the company have wisely refrained from using investment appeal as a marketing tool. The advertising has been consistently informative about the nature of an original print, the role of the artist and the techniques of modern print-making. Not surprisingly,

the idea of owning an original work of art for as little as £40 has gone down very well.

A few of the artists published or stocked by CCA, such as Elizabeth Frink, Joan Miro, David Hockney and Henry Moore, are more or less household names and the prices for their work are high. But the majority are only beginning to build their reputations. Some of the early CCA prints by little-known artists have held their prices when resold at auction but most could not be expected to match that performance yet. Myles Cook does not really think in terms of investment potential at all. If this aspect has to be considered he sees the whole exercise as a lottery; in other words, one or two of the artists now being published may turn into the household names of future generations.

The images on offer are on the whole very undemanding and easy to live with, in other words sensible middle-brow art. The subject-matter is mainly figurative with a predominance of landscapes in obviously contemporary but undisturbing styles. Whatever abstract prints there are seem homely indeed.

The number to which an edition is limited usually has more to do with the number the publisher expects to be able to sell than with what the buyer will tolerate. Most publishers and buyers are more concerned with the image

PRINTS

continued

than with the number making up the edition. Some buyers will do the mental arithmetic and form a vague opinion on whether the total revenue to the publisher from a sold-out edition seems reasonable in relation to his overheads, promotion costs, printing costs and payments to the artist. Print-publishers have to work on very high margins; the total cost of producing an edition will probably be only 25% to 30% of the final retail price, 10% of which may be accounted for in payments to the artist.

The total possible revenue to Christie's Contemporary Art from a sold-out edition is usually between £10,000 and £15,000. Whereas this seems reasonable to most people, the total of \$500,000 some print-publishers in the United States stand to gross from the exploitation of a single image seems exorbitant. CCA opened a gallery on Madison Avenue in September and their style of operation will make an interesting contrast to that of many American publishers.

Elsewhere in the U.K. there are just a few print-publishers making available relatively inexpensive material of which the foremost is Business Art Galleries which is operated in association with the Royal Academy. Starting only three years ago this is catering for the growing artistic needs of the corporate sector and offering an imaginative range of images at prices low

Flowers by Patrick Procktor. Christie's Contemporary Art has helped to establish the reputations of several leading artists.



enough to appeal to hard-boiled British businessmen.

Another very different sector of the U.K. market is made up of the publishers and framers who are members of the Fine Art Trade Guild. This organisation is concerned mainly with the publication of reproductions made after an artist's original work. Their declared purpose is to check the technical quality of the prints and engravings published by members of the Guild. This 'guarantee of quality' is symbolised by the stamp-mark of the Guild which the publisher applies to the margin of every reproduction he sells. Every reproduction must also carry the signature of the artist, and no edition approved by the Guild may exceed 850.

Many of the artists whose work has been published by members of the Guild—L. S. Lowry, Helen Bradley, Russell Flint, Peter Scott and David Shepherd—appeal to a very wide public and consequently command surprisingly high prices. Although many art-experts dismiss the work of Lowry and Bradley as infantile, Russell Flint's as 'soft porn' and that of Scott and Shepherd as 'chocolate-boxey', reproductions of their work not only appeal to but are taken seriously by enough buyers to enable a market in them to flourish. Retail prices for collotype reproductions of Russell Flint's work can run up to £1,000. The galleries responsible for promoting these works quite often buy them back when they are resold at auction but they seldom turn out to have been satisfactory investments except over the very long term.

There is much dissatisfaction in the art world over the promotion of these reproductions. The controlling body of the Fine Art Trade Guild is known, somewhat farcically, as the Court of the Guild and it deliberates at its monthly meetings on the suitability of applicants for membership. Many publishers feel that all the palaver about 'fine art' confuses the public, even though unintentionally, about the real status of the objects they are being invited to buy and the good name of genuine graphic art suffers as a result.

In a different category again are the London-based publishers such as Waddington, Marlborough, Redfern and their counterparts in New York, San Francisco, Paris, Rome and elsewhere who tend to publish quite well-established artists in far smaller editions.

Waddington, for instance, usually publishes editions of 50 or 75, and although there are exceptions most cost £200 and upwards. Currently among their big names are Peter Blake, Patrick Caulfield, Richard Hamilton, Gordon House, Allen Jones and Joe Tilson. The prices realised in the auction-rooms for most of their graphic works usually fall some way below the original retail prices since these publishers seldom support prices in the secondary market. Although the rate of change in artistic fashion is probably brisker than ever today the few survivors of the process can be seen to be gradually establishing a permanent reputation.

It is obvious from the extremely high prices now paid for the graphic work of established masters from Goya to Munch and on to Picasso that there must be artists working today who will in time turn out to be the winning tickets in the lottery, as Myles Cook has so aptly described this market. To be able to identify the important graphic work produced today demands knowledge and flair. In this respect art critics provide the investor with a valuable supporting service.

CARS FOR THE CONNOISSEUR

ALAIN DE CADENET TEST DRIVES THE 'C' TYPE JAGUAR

The practice of giving 'type' numbers or letters has been with us since the car itself. It was probably more popular to use this designation before the war with marques such as Bugatti, Alfa-Romeo, Maserati and Vauxhall providing the lead. Today, only Lotus springs to mind but think back to the 1950s and mention the obvious 'D-type' and everyone will say, ah! 'JAGUAR'.

Choosing a 'D-type' for the subject of this test was really all too easy but when the opportunity came along to test its illustrious, although less well known, predecessor, the 'C-type', that opportunity had to be taken.

The history of how the Jaguar works came to build 'C-types' is outside the scope of this article but suffice to say that the company's chief executive, William Lyons was not only a great patriot but also absolutely determined to win the Le Mans 24 Hours race. For the 1951 event, he produced his new, tubular framed, 6 cylinder 'XK' engined sports racing car – the 'C-type'.

In fact the car was originally given the nomenclature, 'XK 120 C' where the 'C' stood for 'Competition' but soon became known as the 'C-type'. Between 1951 and the end of production in 1953 some 54 cars were made and disposed of to racing teams, private racers and those merely concerned with getting from A to B as quickly as possible!

The subject of this test is car number XKC

046 which was originally sold to a racing driver, Sir James Scott-Douglas, who was a member of the famous Ecurie Ecosse team, which was based in a mews in Edinburgh and run by super-Scott, David Murray. Ecurie Ecosse cars were turned out in a very striking shade of metallic blue and MVC 630 boasts this livery today.

This is very much the car that one sits 'in' as the heavy gauge tubes are well in evidence from the cockpit. The steering wheel is almost vertical and sticks out from a simple instrument facia which has a large rev. counter and MPH indicator and smaller gauges for water temperature and oil pressure.

Although the scuttle is relatively low, the bonnet has a significant bulge which is noticeable when driving the car and it is this feature that tends to give the feeling of really being inside the machine and I had to strain my neck somewhat to get the view of the road I wanted. I suppose Jaguars would have suggested I grew a longer back or sat on a cushion!

MVC 630 has three reverse flow two inch SU carburettors that apparently take considerable setting up, but work well when going. The stubby gear lever is right where I wanted it and the gearbox typical of the marque with a relatively slow and long change from first to second and a little better for second to third but still rather vintage in comparison to the later

boxes produced for the 'D-type'.

The engine in this car produces around 210 brake horsepower from its 3.4 litres and some care is needed to get the car rolling as non-judicious application of power soon loosens the back end, which not only wastes rubber but also frightens passers-by and I accordingly took it easy on the owners advice!

Drum brakes stop the car adequately, but I can see why the best modification was to fit Dunlop disc brakes when they became available. People often ask what benefits motor sport has to the modern car and the subject of disc brakes is usually cited as the most obvious. Well it was in this era of the sport that the change over took place.

This car with its stiff independent front suspension, torsion-bar and trailing link rear suspension, rack and pinion steering and light weight (18½ cwt.) is very much a real racing sports car and not merely a converted road car. Apart from being an absolute delight to drive in its concours condition it heralded a whole new approach to motor sport in the UK and deservedly holds its place in motor sport history.

When the car's owner, Lord Antony Rufus-Isaacs, put her back into his Chelsea garage after our very exhilarating run, I made a firm resolve to ask him for another run next year as this is one classic car I could never have enough of!





1

John Siddeley

DESIGNER'S CHOICE: MELANIE KAHANE

'Only the very rich cannot afford to employ an interior decorator' says Melanie Kahane. 'In this day and age you have to be very rich in order to make expensive mistakes and decorating is a large expense no matter how carefully you approach the subject'.



3



As a little girl, when it was raining Melanie Kahane played on the back stairs of her parents' home in the mid-west. She had, she assures me and I believe her, an imagination which challenged everything. The steps of the staircase became rooms with carpets and wallpapers. Empty match boxes became sofas and beds; used cotton spools got covered up with paper cups originally intended for currant cakes and quickly turned into draped tables; finials from lampshades went either side of a miniature fireplace and straws were cut up to make logs.

'Alistair Cook on *Omnibus* – I think I was the first decorator ever to appear on his show – also wanted to know how it all began and so my childish imagination took wings and as a result

I did a total improvisation for children one Christmas and then in 1968 I wrote and illustrated a book called *There's a Decorator in Your Doll's House*. I loved doing that because it opened up children's minds. They need their minds opening so many are kept in the dark until it's too late. They're often wrapped up in cellophane and you know how dangerous that is.' I agree and the conversation changes course and we're off down another road.

'Let's decorate – and have fun' she laughs at my raised eyebrows. 'Now don't tell me you've never had fun decorating? I love fun. It's the sort of person I am.' What sort of person is Melanie Kahane?

I first met her when she was lecturing to a small invited audience at the American

1: A French longcase clock fits into the curve of the staircase whilst alongside is an Epstein bronze. Amongst Miss Kahane's personal pictures; as opposed to investment pictures, are Delacroix and Vuillard drawings and Segonzac and Roussel paintings.

2: A general view of the living room. The coromandel screen, which represents terrestrial and celestial life, is set assymetrically behind the sofa and balances the room by placing the grand piano against the end panels. Over it is a Vuillard.

3: Melanie Kahane stands in her entrance lobby, happy in her surroundings and part of them.

Embassy in London. What she said made sense and her slide illustrations were to the point absolutely within context. There was, as it were, no mucking about. She made the point that in Europe people are more inclined to do their own decorating with a little help from their friends who sometimes, when the finished product is tweaked into place, are no longer friends, but that in America decoration and the decorator are as important as the hairdresser or therapist.

Melanie Kahane is a humanist; we, as people are to blame for the slums which exist through despair, lack of education, a turning of the blind eye and many other reasons. 'Why pretend they aren't there? Why always talk about them why not do something. Make the absentee landlords sell. What's legislation all about?' She has styled and designed gas stations, worked with Westinghouse on lighting so that it could be more varied and also designed a cleaning unit for Shell. 'Basically I feel the creative design area has a social consciousness. That's why when they asked me to do a book I wanted to do a children's book. Why not teach them what living could be about? It teaches them roots.'

27 years ago she led a campaign for more colour in the streets, and she still believes it would make for happier people 'All that grey concrete' she adds with a sigh 'Why not lift the spirit of a city?' There is a pause and one watches city buildings changing colour in her mind's eye 'I think much of creativity is questioning what exists. For instance why not vinyl floors in major rooms. What's the difference between that and parquet which tends to let out loud squeaks!!'

In 1948 Melanie Kahane did the first black white and pumpkin room, which has been illustrated more than almost any other room. 'It was after the war, things were still scarce and so one had to adapt. Why rugs? Why carpets? There was no vinyl then so I used rubber tiles and painted them cream and white. I don't think the manufacturers were very pleased but then their colour ranges are usually so bizarre. Then vinyl came in and caused a landslide and I developed a way of bevelling the edges and then made them look like bricks. Of course everybody's doing it now but there had to be a first. I like putting unexpected furniture in unexpected places. A bedroom has to have a bed but a corner cupboard can come out of a dining-room and go just as well in a bedroom. Once I had a houndstooth check tweed coat and I ordered enough fabric to make a skirt. I remember coming home one evening and throwing the coat over the back of a wing chair, it was then that I knew I couldn't bear to have the skirt made up, the fabric had to go on the chair. Of course there wasn't enough and so the inside was covered in a quilted white crash linen. I love flannel as a furnishing. I used it for Adlai Stevenson when he was Governor of Illinois. All over the walls of his study. There was a wonderful photograph of him showing a hole



in his shoe so I just had to do another room with leather squares all over. Not just the walls but the floor as well.'

She laughs her infectious laugh and puts her arm in mine as we wander through her duplex in the mid-sixties of Manhattan. She has lived there for a long time. Firstly with her adored husband the late Ben Graver, the noted N.B.C. commentator and now alone, but she keeps sad memories self-contained and finds pleasure when one stops to admire some object or other. She will explain, she will joke and she is flattered and isn't afraid to show it. Although she can fight the best for the best there is much femininity in her as a person. She knows it and knows how to use it with great success. She loves creating colour and mixing it. Pink and

orange might be an original Kahane but brown and white happened to everyone all at the same time. Her clients read like an American *Who's Who* and she is at present giving a much needed cosmetic to all the Shubert Theaters in America, nine in New York, two in Chicago, one in Boston and one in Philadelphia. It is fascinating work which has its problems such as seating and sight-lines, how far to go with the mouldings, (does every cherub have to twinkle,) the chandeliers, the draperies. 'Theatres are very special homes. Often I'm 80 feet up making sure that the colour doesn't get lost. I endorse innovation, anything new excites me very much. I don't like to quote fashion with decoration. I believe that fashion should be whimsical, stimulating, very



mercurial. It's always changing never ever the same, whereas I think a home has to make a statement. It must say something. It can say old wealth, it can be deliciously nouveau-riche or the *dernier cri*, but whatever it is it must speak. In my book it must say something about the people who live in it but it must never make them seem ridiculous.'

Ridiculous Melanie Kahane could never be. Provocative, outspoken, never to suffer fools gladly certainly. This year she received the prestigious Eleanor Roosevelt Humanities Award. Maybe her home doesn't tell us this sort of thing but it certainly shows us what a human person she is.

Photographs: Michael Dunne

4: The bathroom has plenty of unit space and serves a dual purpose as a dressing room. By being placed centrally the bath becomes the main feature.

5: The study cum dining room is a pleasantly relaxed room which can seat 30 people or accommodate an intimate dinner for four. The damson walls create a warm background but over the settee there is a bare wall. Melanie Kahane comments 'We should always look forward and never over our shoulders'.

6: The master bedroom with a four poster bed covered in Brunschwig imported silk from France. The two small Louis XV bergeres were originally intended for pet animals.

TAKING ELEGANCE ON BOARD

Robert Stigwood's Sarina is probably the finest classic gentleman's yacht left in the world today, and that by a wide margin.



1

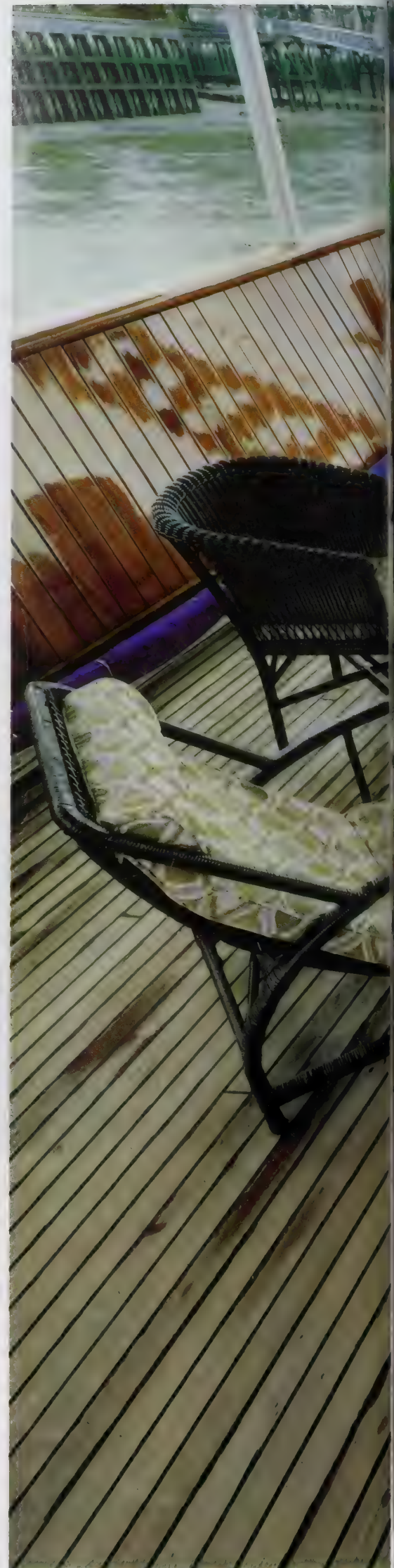
1: During the summer of 1981, Sarina visited London, and was moored on the Thames in the heart of the city, having passed through the raised bascules of Tower Bridge.

2 & 3: Robert Stigwood has been able to recreate the original elegance of the yacht while avoiding any hint of period pastiche.

One of the few truly great private yachts, Sarina not only expresses the flavour and style of the golden age of luxury travel, but is also a modern ship capable of sailing anywhere in the world in total comfort. Since he bought her from Loel Guinness in 1979, Sarina has become one of Robert Stigwood's favourite obsessions. He has spent a vast sum of money in restoring the yacht to her former glory, and has spared no expense in matching the meticulous attention to detail and style that characterised the great liners and the private

The sitting room and the dining room are on the main deck, and make the most of the light and space, a feature of yachts of this period.

4: The aft section of the main deck is a covered sun lounge, whose shape reflects the graceful lines and traditional construction of the yacht.



4



2



3





5: The engine room has been restored to its original 1929 magnificence. The massive Krupp diesels, immaculate in cream paint, sit surrounded by gleaming brass and copper, while beautifully made instruments reflect the style of the 1920s.

6: The one part of the yacht that is entirely contemporary is the bridge. The most advanced navigational and communications equipment has been installed to enable Stigwood to use the yacht as a mobile office anywhere in the world. This photograph shows him on the bridge with Sarina's captain. Photograph courtesy Daily Mail, Associated Newspapers Limited.

yachts of the 1920s. However, *Sarina* is in no way a floating museum, or a private exercise in nostalgia. Rather, the yacht has been built to a very precise specification to serve as a fully equipped, fully mobile international office for Stigwood. He plans to spend up to one third of the year on the yacht, using her as a commercial and social base in many parts of the world. The most sophisticated and advanced satellite-controlled communications and navigation equipment has been installed and so instant radio, telephone and telex contact can be made with anywhere in the world from anywhere at sea.

Sarina has had an interesting history. Built in 1929 for the American millionaire Max Fleischmann by the Krupp yard in Kiel, the yacht was designed by Cox & Stevens, the noted American naval architects, whose yachts were the definition of period elegance and grace. Fleischmann used the yacht for twelve years, mostly for deep-sea fishing, and then at the outbreak of war in 1941, he sold her to the American navy. Converted to a warship in Long Beach, California, and renamed the *USS Argus*, she served as an armed patrol boat until 1948, when the navy sold her again, this time to Maurice Ada, an Egyptian cotton king and friend of King Farouk. Refitted as a private yacht, she was based first in Alexandria, and then later, after the overthrow of Farouk, in Cannes, where she simply served as Mr Ada's floating home. In 1968 he sold her to another

American, Larry Green, who in turn sold her again a year later to Loel Guinness. Loel, a passionate sailor, embarked on a total refitting programme. Year by year the yacht was gradually overhauled and restored, following, wherever possible, the original plans and designs.

When Robert Stigwood became *Sarina*'s fifth owner in 1979, he continued and expanded the elaborate and demanding refurbishing programme, at the same time turning the yacht into a wholly functional and international sea-going vessel. The crew quarters were entirely rebuilt, allowing Stigwood to recruit a first class 28 man crew to handle the sailing and operation of the yacht, and to enable *Sarina* to serve as a luxuriously equipped office and entertainment centre throughout the world.

Robert Stigwood has lavished care and attention upon *Sarina*. She has become a very important part of his life, both commercially and as a permanent source of pleasure. He is rightly proud of his achievement in making *Sarina* once again a truly classic gentleman's yacht and, at the same time, a totally practical proposition. *Sarina* is now the only Cox & Stevens yacht still fulfilling the purpose for which she was designed, but she is in no way an indulgence or an anachronism. In a unique way, Robert Stigwood has been able to bring together the luxury and style of the 1920s with the essential convenience of contemporary life.





7: Robert Stigwood's Stateroom is the main feature of the Boat Deck. Here traditional comfort and style are of a quality that is rarely found on yachts today.

8: Many aspects of the Sarina are unexpected, to say the least. A fully equipped library and study offers guests a level of relaxation associated more with the great liners of the past than with a modern private yacht.

9: Wherever possible the original styling has been retained or recreated. The bathrooms have a distinct period flavour, echoing the luxury of the great age of travel between the wars. They also reveal the great attention to detail that has been the hallmark of Stigwood's love for the Sarina.



Photographs (except 6): Jacques Lowe/Media Visual Arts Ltd., London.

SPANISH COUNTRY LIVING

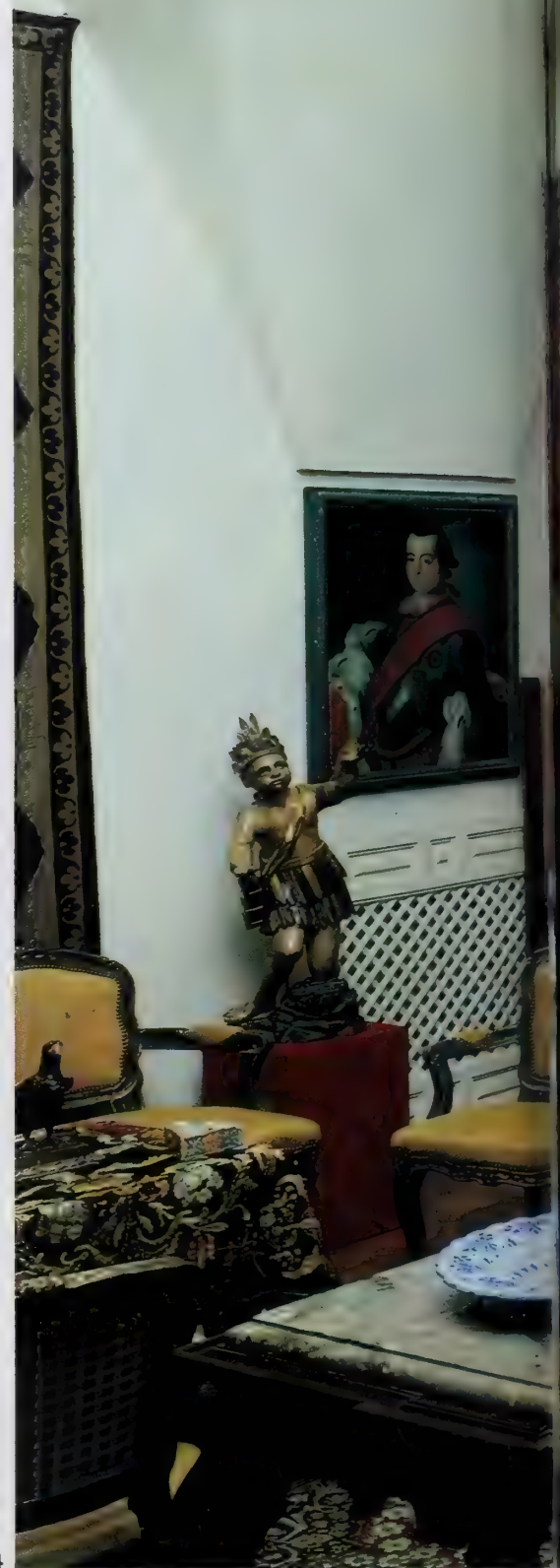
A 16th century palace in Extremadura, the land of the Conquistadores in western Spain, has in successive centuries been a monastery and a hospital.

Recently it has been restored to its former splendour, and turned into a home for an American family by one of Spain's leading interior designers.



Extremadura in the west of Spain is the land of the Conquistadores. Its towns are steeped in history and Trujillo is no exception. Many of the historical figures who took part in the conquest of the New World had their origins in Trujillo: Francisco Pizarro, founder of Lima, Peru, Garcia de Parades, founder of Ciudad Trujillo in Venezuela and Orellana, the discoverer of the Amazon river are just a few.

The city is set on the granite hills rising up from the rugged plains with its towers and churches, blending into the rocks and crags. Narrow steep streets radiate from the Plaza Mayor which is dominated by the bronze equestrian statue of Pizarro by the American sculptors, Charles Runse and Mary Harriman. The cobbled street, twisting and turning, passes through the Triumphal Arch and is then suddenly and dramatically dominated by the gleaming white facade of the 16th century Palacio de Chaves Mendoza, whose coat of arms flanks the main entrance of the chapel. This monastery palace was formerly the hospital de la Concepción and once the monastery





1: One of the four galleries overlooking the courtyard: the reliquaries on the left contain the bones of saints.

2: Sñr Duarte Pinto Coelho adores entertaining and the candlelit dining room reflects his ability to blend warmth with elegance.

3: The breakfast room is light and cheerful. The colourful rug was woven locally and the pottery animals are Sevilla 19th century .

4: The focal point of the salon is the monumental chimneypiece, the design for which was inspired by an altar in Guadalupe.

5: The master bedroom, formerly Cornelius Vanderbilt Whitney's room, now reflects the present owner's personality.



6: Sr. Pinto Coelho. Country weekends at his *palacio* are renowned for good living and entertainment.

7: The entrance leads into the courtyard. The 17th century Spanish angels used to grace an altar, the wool embroidery is English.

8: One of the many aspects of the salon. Above the Italian tortoiseshell cabinet hangs a portrait of Isabelle de Valois, wife of Philip II.

9: The white walls of the *Palacio Chaves* Mendoza gleam in the Spanish sun. The building is impressive without being overpowering.

of the Descalzas de San Pedro de Alcántara. In 1977 it was bought by Mr. and Mrs. Cornelius Vanderbilt Whitney and the interior designer, Señor Duarte Pinto Coelho, was given the monumental task of restoring the palace and creating a home for this prestigious American family.

Señor Pinto Coelho is Portuguese by birth and for a short time was destined to be a diplomat, before studying interior design in Paris. He had exhibited a flair for decoration at an early age and recalls 'as a child I was always changing the furniture around in the family homes in Portugal'. He has always been known

for his boundless enthusiasm, and his first project in Spain, a gallery selling contemporary Spanish pictures and crafts, while not a great commercial venture, caused quite a stir. He decided to make Spain his home and started a decoration business from his apartment in Madrid. Señor Pinto Coelho adores to travel and has worked all over the world on embassies, the private homes of the famous and has recently completed a government palace for an African president. He has built up a considerable reputation and his clients are among the wealthiest in the world.

While working on the Chaves palace, Señor Pinto Coelho became attached to the area and was one of the early members of the group of enthusiasts known as the 'Friends of Trujillo'. He found a house for himself near the town to serve as a country retreat from his hectic life in Madrid. When the palace was complete, the Vanderbilt Whitney family found after a while that they were not able to spend enough time in Trujillo, and so regretfully they decided to part with it.

There was only one person that Mrs. Vanderbilt Whitney wanted to live there, Señor Duarte Pinto Coelho, who had devoted so much time and energy in creating it. Even though he felt it was too large for him, and he already had his own small country estate nearby, Señor Pinto Coelho could not bear to see the palace dismantled and so he came to own the *Palacio de Chaves*.

The palace was almost a ruin when Señor Pinto Coelho started to restore it. It was a great challenge for him at a time when works of art could still be found at reasonable prices.

Passing through the massive doors into the small entrance hall the bustle of the city is replaced by the coolness of the stone and a feeling of tranquility. A pair of Spanish angels herald the archway to the jungle-like courtyard. Built along the four sides of this green oasis with one wing extended, the palace is considerably larger than it appears from the outside and guests are destined to lose their way at least once.

Apart from the salon all the communal rooms are to be found on the ground floor and the courtyard serves as a focal point for the house. The kitchens are sensibly located next to the dining room which was formerly three rooms; Señor Pinto Coelho created a fourth window to maintain the balance. All the furniture in this room is Spanish 18th century and the portraits depict Roman emperors, lit by candles and 19th century Spanish lanterns. This formal dining room is contrasted by the light and cheerful breakfast room which opens onto a terrace with a marvellous view of the city. The room is dominated by an enormous *Monstera* plant which seems to have run wild. Talavera dishes are displayed on the wall and on the rustic table are 19th century Sevilla animal figures with their wry expressions. The games rooms make up the extended wing, off which are the swimming pool, tennis court and gardens.

A marble and metal staircase in a corner of the courtyard, based on the virgin's *camerino* staircase in Guadalupe, leads through a curtained doorway to the galleries which overlook the courtyard and the bedroom suites and the salon.

The salon was originally two rooms used as wards in the hospital. It is a grand and yet not too formal room whose focal point is a chimneypiece based on an altar design. The medallion on the chimney breast portrays Fernando VI of Spain. The salon has been deliberately broken down by its furnishings into a number of related elements to create informality, and to facilitate conversation and relaxation.

The 17th century Persian carpet came from the Vanderbilt house in New York, and Señor Pinto Coelho has brought together a wide range of European works of art reflecting his ability to combine comfort with formality. 17th century portraits of Isabella Catolica and Charles V flank the chimneypiece, 18th century Portuguese chairs are interspersed with Italian tortoiseshell cabinets, decorated with Chinese blue and white porcelain. Señor Pinto Coelho has a flair for including the unexpected, in this case the 17th century figures of Indians who have raised an eyebrow or two.

The master bedroom, formerly Cornelius Vanderbilt Whitney's room is now the least Vanderbilt Whitney room in the house, having taken on the designer's own personality, his collection of spectacle cases, enamel boxes, ivories and the set of sixty scenes of Naples which fills the walls. It is a lively room with many contrasting patterns, colours and textures typical of his style. In contrast, Mrs. Vanderbilt Whitney's room has hardly changed with its yellow and grey colour scheme given added texture by imitation tiger skins thrown casually over the chaise longue and floor.

The extended wing, now frequented by guests, was formerly the children's quarters approached through two intimate salons decorated with what Señor Pinto Coelho calls 'Victorian clutter'. The children's names, Henri, Hobbs, Marion, Heather and Cornelia, are in tiles above the doors and each room has its own very definite style. Cornelia's room abounds with poodles and Art Deco furniture while Heather's room is all peaches, apples and pears.

The palace has a fine chapel annexed to the building which can be approached down narrow stone steps from within the house or from the street outside. The sacristy houses a remarkable collection of 18th century Spanish and Portuguese robes.

Despite its diverse history the Chaves palace today combines the historical traditions of the land of the Conquistadores with the high sophistication of European style.

Photographs: Gonzalo de la Serna





1: A corner of the Dressing Room showing the pier-glass designed by Robert Adam. The roundel included in the cresting matches those on the walls. The commode, with Chinese lacquer panels, is attributed to Thomas Chippendale, and the chairs were provided by John Linnell of Berkeley Square.

3: The Pembroke table supplied by Henry Clay of Covent Garden. The black and white figures on the frame are taken from one of Hamilton's published vases and depict a scene in the Garden of the Hesperides.

2: The ceiling of the Dressing Room designed by Adam in 1772 with Antonio Zucchi's central roundel. His subject matter, taken from Homer's Iliad depicts Homer about to depart for the Trojan Wars and taking leave of a weeping Andromache, while a nurse holds their son.

4: Painted chair by John Linnell upholstered in French grey silk with black and terracotta lace fringe. The 'Etruscan' wall paintings were executed by Peter Borgnis c. 1776 on sheets of paper pasted onto canvas.





John Hardy and Caroline Andrew

THE ESSENCE OF 'ETRUSCAN' STYLE

The 18th-century belief that the Etruscan culture was the fount and origin of the whole of classical antiquity received one of its finest interpretations in Robert Adam's 'Etruscan' Dressing Room at Osterley Park.

The 'Etruscan' Dressing Room, which Robert Adam (1728-1792) created for the banker Robert Child (1739-1782) at Osterley Park, is an outstanding example of the architect's mature Neo-classical style. The Dressing Room together with the bedroom and antechamber formed part of the State Apartment, and their ceilings were designed in 1772 with a variety of colours, low-relief plaster ornament and inset medallion paintings. Although Adam considered them to be in the 'true style of antique decoration', his Neo-classical style combined a mixture of ancient and Renaissance sources. He claimed that he had taken his inspiration from the beautiful light style of ornament to be found in Roman palaces, baths and villas, rather than following the Palladian tradition of using heavy exterior architectural mouldings in domestic interiors. He also followed the Roman example of unifying the interior of a room by relating the ceiling colours and ornaments to those of the walls, and chose to colour his ceilings with a

variety of pastel tints and small figurative or 'grotesque' paintings, rather than leaving them glaring white, or tiring the eye of the spectator with large fresco compositions.

The architect William Chambers later attacked this style as 'trifling gaudy ceilings . . . which, composed as they are of little rounds, squares, hexagons and ovals, excite no other idea than that of a dessert upon the plates of which are dished out bad copies of indifferent antiques'. However, by 1760 Robert Adam had already foreseen their popularity and wrote to his brother James, who was then studying antiquities in Italy, 'I should be glad to know if you picked up any sketches of any painted ceilings at Herculaneum or had any ancient paintings copied by Zucchi. I should think this as useful work as he could be employed about, as we are much at a loss for their colouring and much we shall want of it about a palace and other places, as I see that taste must come in and will be a good branch for two or three clever hands. I think I





once mentioned my scheme of uniting Zucchi and Brunias in that way. You might get the Aldobrandini marriage copied in colours, and any other remains of ancient paintings at Rome'. Indeed both these Italian artists mentioned were employed by Adam to produce his decorative ceiling paintings: Agostino Brunias executed the inset ceiling and wall paintings for the Breakfast Room at Kedleston Hall, Derbyshire in 1760 and many years later, Antonio Zucchi supplied the central roundel for the Osterley Dressing Room ceiling.

The plasterwork decoration of the Dressing Room was executed by the firm of Joseph Rose (1746-1799) and its basic scheme perhaps derives from the 16th-century loggia at the Villa Madama in Rome. However, the terracotta and black colour scheme for the tripod candelabra and for the medallions of the dancing female figures was inspired by 'red-figure' 'Etruscan' vases. In *The Works in Architecture of Robert & James Adam*, Volume 2, 1786, the authors claimed that this was 'a mode of decoration . . . which differs from anything hitherto practised in Europe . . . for, although the style of the ornament, and the colouring, are both evidently taken from the vases and urns of the Etruscans, yet we have not been able to discover . . . any idea of applying this taste to the decoration of apartments'.

Horace Walpole mockingly referred to the decoration as 'Mr. Adam's gingerbread and sippets of embroidery', but there was good historical and artistic justification for this choice of style. Throughout the 18th century Etruscan vases had been keenly sought by antiquarians and collectors and served to decorate their rooms and cabinets. Indeed Walpole himself had placed one on a bracket above the chimney-piece of his dining room at Strawberry Hill and it was he who advised the

Duke of Northumberland in the early 1760s to decorate the gallery at Syon House in the style of a columbarium. This project had been carried out by Adam, who inserted painted roundels along the walls portraying the Duke's ancestry back to Charlemagne, while the Etruscan cinerary urns placed in niches above the chimney-pieces hinted at an even more ancient lineage.

In 1772 the public's awareness of the great culture of the Etruscan civilisation was considerably increased by the British Museum's acquisition of the unrivalled collection of vases formed by Sir William Hamilton, Minister Plenipotentiary at the Court of Naples. Hamilton wished to make his collection available to the world to provide a source of inspiration for contemporary artists and men of letters, and to this end had hand-coloured engravings produced of both the complete vases and the paintings on them. His *Recueil d'Antiquites Etrusques, Grecques et Romaines* was published in four volumes during the years 1766 and 1767, and he commissioned the French scholar d'Hancarville to write the accompanying text, in which it was asserted that the vases were in fact Greek. However, it was Josiah Wedgwood's reproductions of these vases that really brought about an 'Etruscan' mania. During the opening ceremony of his new factory 'Etruria' at Soho, Birmingham in June 1769 Wedgwood himself made six black vases and sent them to London to be decorated. They were painted on one side with a scene of Hercules in the Garden of Hesperides copied from the vase, which Hamilton considered his most beautiful, and on the back they were inscribed '*Artes Etruriae Renascuntur*' (The Arts of Etruria are Reborn).

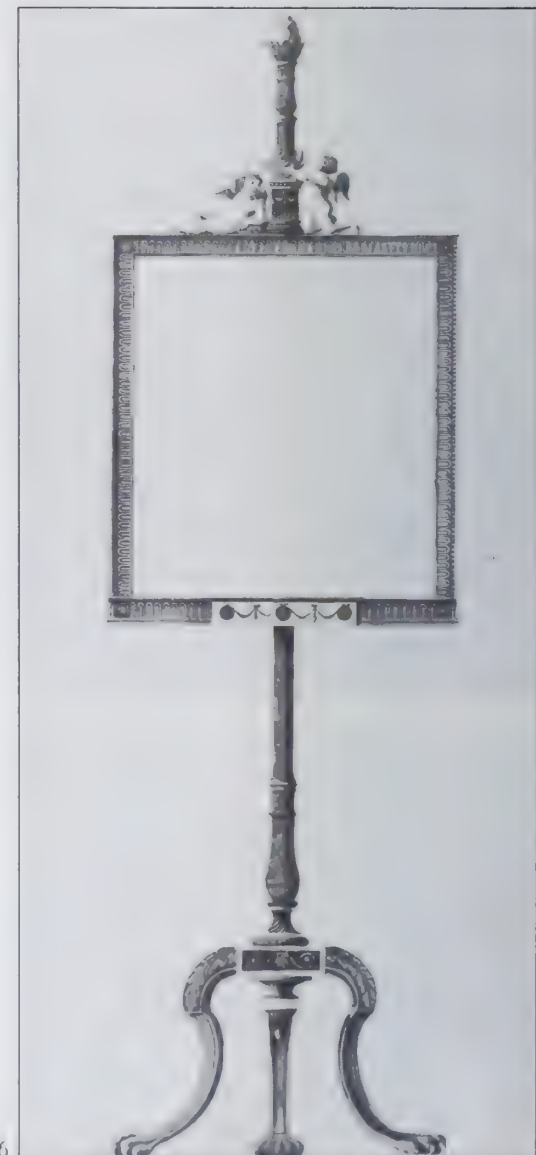
Then, in the same year that Wedgwood opened Etruria, the Italian architect Piranesi published his *Diverse Maniere d'Adornare i Cammini*, in which he emphasised the use of relics of the past as a decorative source-book from which to create something new: 'Neither ought I to be reproached for having taken ornaments from urns, bassos, and other such-like works, and transferred them to walls', and he included three illustrations exemplifying how elements from 'Etruscan' vases could be applied to wall decoration.

It is thought that Adam took his inspiration from Piranesi's publication. Some coloured illustrations of his own 'Etruscan' designs dating from 1773 and 1774 were later illustrated in the second volume of *The Works* where he stated that the Countess of Derby had been the first to set the fashion with her dressing room in Grosvenor Square and that many persons of rank and fortune, including Mr. Child, had been struck and pleased with the taste, which resulted in several apartments of the same kind being immediately designed. Indeed the decoration and furnishing of the Osterley Dressing Room, for which the designs were supplied between 1775 and 1779, interweave with those of 'Etruscan' rooms

created elsewhere during this period.

Instead of Chinese wallpaper, which was so common in other bedrooms and dressing rooms of the period, the Osterley room is hung with sheets of paper, pasted onto canvas, and painted with classical ornament in black and terracotta colours on a pale blue-grey ground. It was executed by Peter Borgnis (1743-1801) with delicate arabesque pilasters with vase and anthemion ornament supporting arches of husks. These frame rectangular tablets of sporting and playing boys painted in Etruscan colours, below which are brightly coloured medallions of musicians and dancing figures painted on a black ground. A visitor to the house in the 1780s claimed that 'all the designs were taken from Herculaneum', but although the arabesque architecture might have been inspired by the excavations at Pompeii and Herculaneum, the details of sphinx, tripods and so on were part of Adam's standard repertoire of classical and Renaissance motifs. Although many of the elements of the decoration are similar to those in the architect James Stuart's (1713-1788) recently completed Painted Drawing Room at Spencer House, St. James's, the ornament is more closely related to Adam's gilded tracery on the glass-panelled walls of the Duke of Northumberland's London house.

Floral ornament is the unifying element between the apparently disparate decorations

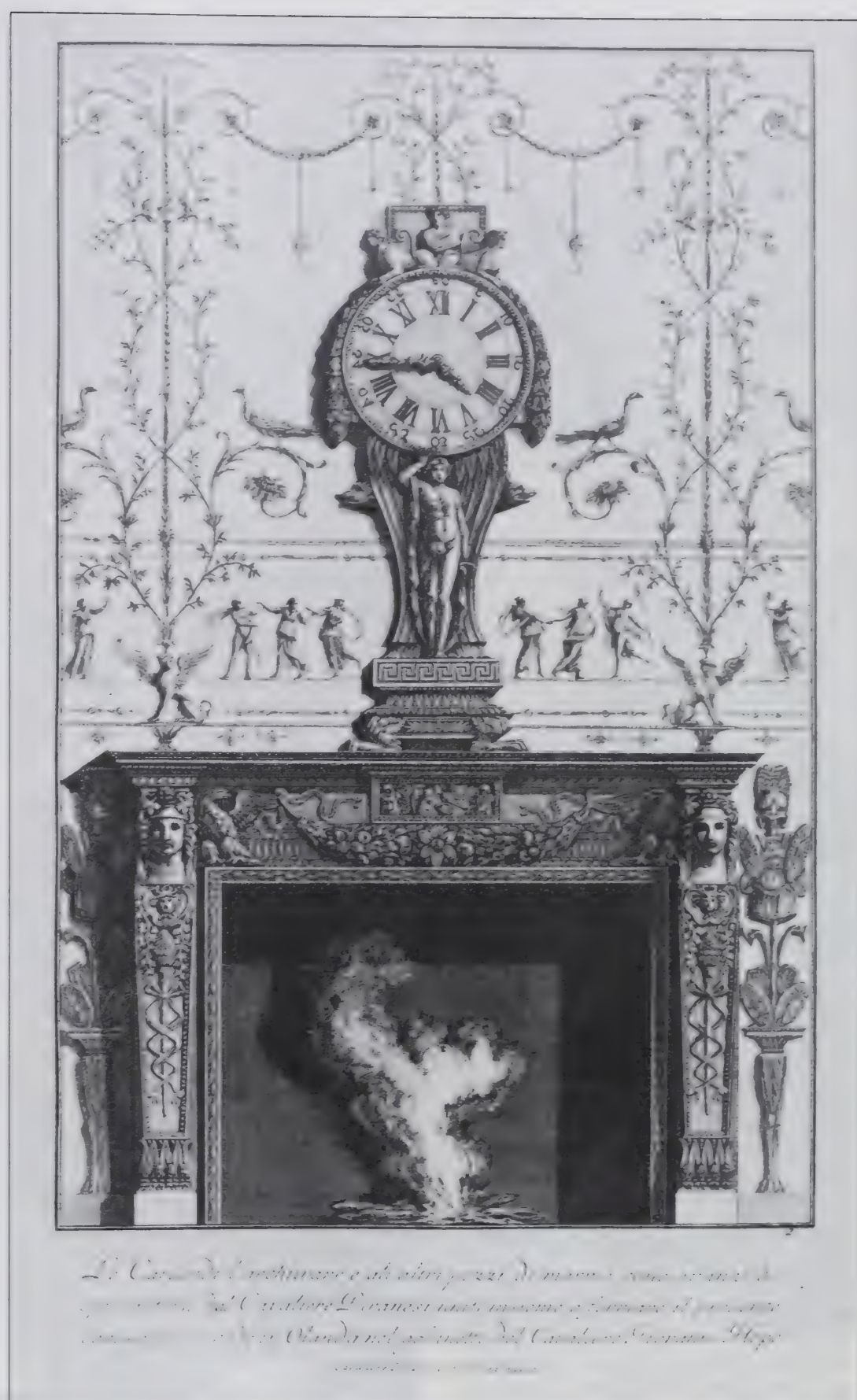


of the State Apartment: the French Antechamber with its Gobelin tapestry, the English Bedroom with its floral embroidered bed hangings, and the Italian 'Etruscan' Dressing Room. Similarly, all the decorative elements in each room are linked together; thus the plaster frieze of the Dressing Room contains small baskets of flowers, a cherub bearing a rose appears on the statuary marble chimney-piece, while the wall paintings portray a variety of floral garlands. Between the *trompe l'oeil* vases painted above the chimney-piece is a bowl of flowers supported by female figures and this is echoed by the cresting of the pier-glass, where seated female figures hold a basket of flowers in one hand and a vase with the other.

Adam tied his furnishings to the room decoration in a variety of ways. For instance, the set of eight armchairs with the vase-shaped splats and cane seats are painted to match the walls, but their ram and lion head ornaments correspond with those on the pier-glass and commode. Likewise the pier-glass with its black and gilded frame unites with the commode, which is composed of Chinese lacquer panels set in a Neo-classical frame and is attributed to Thomas Chippendale.

The furnishings were designed between 1775 and 1777, and interlink with 'Etruscan' designs provided by Adam for his other clients. The painted chairs were designed in 1776 and were based on a pattern produced for Lord Stanley the previous year, while the painted tripod pole firescreen was similar to one he proposed for Lady Home. Its panel of silk, embroidered with a vase, was worked by Mrs. Child to Adam's design of 1777; in which year he also designed the 'Etruscan' painted canvas chimney-board to stand in the fireplace during the summer. The firm of John Linnell of Berkeley Square is thought to have provided the firescreen and the chairs, which have squab cushions upholstered in French grey silk bordered with black and terracotta lace fringe and match the festoon window curtains. Adam did design a carpet to echo the pattern of the ceiling, but this does not appear to have been made. The only other item in the room was a Pembroke table, which was not the work of Adam, but was supplied by Henry Clay of Covent Garden. It retains the theme of the room with its decorated black frame.

Sadly Walpole did not appreciate Adam's search for novelty and variety and although he alluded to Adam's earlier work at Osterley as being 'Worthy of Eve before the Fall' (playing on Adam's name), he was less impressed by his visit to the State Apartment in 1778. He considered the Antechamber and Bedroom 'the most superb and beautiful that can be imagined' but thought 'the last chamber after these two proud rooms, chills you; it is called the Etruscan, and is painted all over like Wedgwood's ware with black and yellow small grotesques. Even the chairs are of painted wood. It would be a pretty waiting-room in a garden'. Then not being able to resist a good pun, and referring to the room's additional



7

function as a bathroom, Walpole continued: 'I never saw such a profound tumble into the Bathos. It is going out of a palace into a potter's field. Tapestry, carpets, glass, velvets, satin are all attributes of winter. There could be no excuse for such a cold termination, but its containing a cold bath next to the bed-chamber: and it is called taste to join these incongruities!'

We would like to thank Maurice Tomlin, Mary Stirling and Martin Gerson for their assistance.

5: Black basalt vase thrown by Josiah Wedgwood in 1769. Wedgwood Museum, Barlaston, Stoke-on-Trent.

6: A tripod pole fire-screen designed by Adam for a silk panel of Mrs Child's needlework worked to his pattern. Sir John Soane Museum, London.

7: Chimney-piece and wall decoration published by Giovanni Battista Piranesi in *Diverse Maniere*. This publication is thought to have inspired Adam's Etruscan scheme.



Madeleine Masson

A CHATEAU FOR ALL SEASONS

For over 800 years the massive form of the Château de Fontarèches has dominated the surrounding countryside, but now this feudal fortress has become an elegant modern home.

Some people rescue old engines, some restore vintage cars, but few have the imagination, time, or means to restore ruined feudal forts, or castles. Paul Hanbury, an Englishman, and Robert Schootemeijer, a Dutchman, are now on their fifth mission of mercy, having, over a period of 28 years, salvaged and restored four dilapidated and crumbling buildings, all of which were of historic significance and value.

This dedicated team both come from families who believed in beautifying and improving their surroundings, and both were fortunate in having ancestors who inherited and collected fine furniture, silver, pictures and *objets d'art*. Paul's grandfather, Sir Thomas Hanbury, will always be remembered for the magnificent gardens he created in the grounds of La Mortola, an old palace by the sea, just over the border in Italy. His grandson, Paul, has inherited much of his flair and instinct for the preservation of ancient monuments. Bob, always interested in architecture, having tried his hand at various other ploys, returned thankfully to his original love.

In the past 28 years Paul and Bob have done an admirable job of restoration on a variety of properties throughout France. These include the Pavillon de Bidaine, La Bastide d'Engras, La Cappelle, Arpaillargues, and, their present





1: The spacious courtyard of Fontarèches looking outwards to the garden. The meurtrière windows can be seen above the archway.

2: The honey-coloured stones of Fontarèches seem to radiate warmth and light. The crenellations and moat have been filled-in and this 12th century castle has been transformed into a comfortable home.

3: Robert Schootemeijer (left) and Paul Hanbury (right) seated on the terrace at Fontarèches. They have spent 28 years rescuing and restoring historic buildings and Fontarèches is their fifth undertaking.

4: The Salon. This is a very formal and 'vieux France' south-facing room decorated in Pompeian red with white ceiling, surrounds and chimney-piece. Most of the furniture is Louis XIV. The two paintings over the sofa are very early colour prints of Louis XIV and Marie-Antoinette in carved wooden frames, and the oval painting of an unknown sitter is attributed to Madame Vigée Lebrun. On the mantelpiece are two Meissen vases, two Empire statuettes and a Louis XIV clock.

5: The entrance hall is stone-flagged and has a fine barrel vaulted ceiling. It leads to an imposing staircase with an elegant wrought-iron balustrade.

home, the Château de Fontarèches.

Bidaine, five miles from Aix-en-Provence, was the first salvage operation. They bought it in 1953. Built in 1670, Bidaine was not a ruin; but it needed extensive repair, and they restored it to a high standard of comfort. They lived in it for five years, until, wishing to travel, they sold the property to an enthusiastic purchaser.

Three years later, with the experience acquired in restoring the Pavillion de Bidaine, this enterprising team next bought the Château de la Bastide d'Engras. This fine building was once part of the domaine of the great Crussol d'Uzes family. The village, on the side of a hill, is dominated by the castle, with its two round towers dating from the 12th century. At one time it was owned by the Marquis de la Fare, and the Comtes de St. Laurent.

When Paul and Bob bought it, it had been uninhabited for over twenty years, and was in a pitiable state. It possessed many remarkable architectural features, not the least of which was a graciously curved 18th-century staircase, which, strangely enough, does not look in the least out of place in this mediaeval castle. Once it was restored, and after six years of living in it, it was sold to an appreciative buyer, for Paul and Bob had early made it a rule that they would sell their houses only to people who cared passionately for the particular castle and for the district.

Number three was Arpaillargues, two miles from Uzes. In 1619 it came into the possession of the Agoult de Monmaur family, and in one of its many rooms was born, in 1790, the cuckold of the century, Colonel Count Charles d'Agoult, whose wife, Marie de Flavigny, was to make history by her liaison with Franz Liszt. It was in poor shape when Paul and Bob bought it; but, by then, they had acquired the expertise necessary to restore and remould it, not only to their requirements, but to suit exactly those of the charming and fastidious family who bought it in 1966.



Number four was La Capelle, a ruin which needed root and branch treatment, for it had to be almost totally rebuilt. Built c. 1211, this ancient fortress, a gift of the kings of France to the bishops of Uzes remained, in episcopal hands until the beginning of the 18th century. It was abandoned during the French Revolution, and became the domain of rooks and ravens.

I have not visited the other châteaux and houses; but if Fontarèches, the fifth château of the rescue operation is any criterion, the French Government owes an immense debt of gratitude to Paul and Bob for what is, after all, an altruistic and incomparable labour of love.

Fontarèches is tucked away in a tiny village in the Gard, a part of the world less well known to tourists than the coastal areas. This is a strange and secret land whose folk hero is Hannibal, who, in the year 218BC in the Second Punic War between Rome and Carthage, decided to invade Italy by land. This brilliant general crossed the Alps with 50,000 men, 9,000 horses, and 37 elephants accoutred for war. This incredible march left its mark on the district; and even today there are families who maintain that their ancestors lent Hannibal's troops a hand to built rafts to cross the Rhône.

This is a landscape of scrub and pine, scented by wild thyme, mint, lavender and broom. This is the land of the Garriques, arid and mysterious, a kind of maquis of scented

herbs. It is also rich in vestiges of the Roman Empire, such as the Pont du Gard, the Main Carrée, and the Arena at Nîmes. It also contains a number of impressive forts, castles, and strongholds built between the 10th and 14th centuries to protect the feudal lords who ruled over this area, and to defend the Duché d'Uzes, an important strategic point.

The Château de Fontarèches would appear to have taken its name from the many springs that water the property. Built in the 12th century, it is strategically sited, and its massive structure dominates a wooded and hilly terrain. Today, its moats have been filled, and its crenellations and clock tower demolished. The castle walls are a metre thick, and support two vaults, one in the middle of the ground floor, the second *en ogive*, on the next, rising the height of two floors.

The history of successive occupants of Fontarèches is well documented, beginning with the brothers Raymond and Gilles de Maltortel in 1244. The name of the De Gardies family, long associated with Fontarèches, first appears in 1292, and continues unbroken until 1488, when the estate appears to have passed into the hands of Dame Catharine de Gaujac, wife of 'Noble' Jacob Savate. At one time the property belonged to the powerful de la Rochefoucauld family.

When Paul and Bob bought it, it had 43 rooms and one downstairs lavatory. Little had been done to maintain the property, and it was

quietly decaying. Successive generations had emasculated the once proud fortress, by disguising its fine proportions with a rash of pseudo-Gothic whimsies and excrescences so popular in the 19th century.

This is not a museum or a showpiece. It is a comfortable modern home, with efficient lighting, plumbing and central heating. Years of experience in restoring, and living in ancient ruins have given Paul and Bob some interesting tips; and, if Fontarèches possesses a chapel (now a guest room), a minstrel's gallery, and a splendid *salon*, its owners have also had the forethought to design for themselves and their guests a spacious but self-contained unit, which, in the winter, can be properly heated and closed off from the rest of the vast house to form a warm and cosy retreat.

This consists of two bedrooms, two bathrooms and an ante-chamber. Paul's bedroom is modest, but his circular bathroom is beautifully designed, whilst Bob's bedroom contains a Louis-Phillipe boat-bed with corona and drapes.

Today, Fontarèches, restored to its pristine splendour, basks in the sunshine which paints its honey-coloured stones with an amber glow. The great cool rooms are uncluttered, but contain a wealth of beautiful furniture, pictures and bibelots which have been inherited or collected over the years, and which are now used to point up and accent many of the architectural features.

This is indeed a *château* for all seasons. Warm in winter, cool in summer, it is ideal for entertaining; and both Paul and Bob are renowned for their lavish hospitality. Guests from all over the world enjoy formal dinner parties in the grand dining room, as well as delicious alfresco meals on the terrace, under the chestnut trees, where the white doves fly, and jewel-coloured parakeets twitter, and the peacocks scream and strut across the lawns.

Photographs: Bruno de Hamel

6: The *Petit Bureau*, a small, sunny room with a vaulted ceiling which has been masked by floral fabric stretched on battens.

7: The Dining Room has two outstanding features: the *romanesque barrel-vaulted ceiling*, long hidden by plaster, and the oak panelling dating from 1829.

8: The Chapel Bedroom which was once the chapel of Fontarèches. Urbain V, one of the Avignon Popes, officiated at his niece's wedding in this chapel.

9: The *Grande Salle*, a very splendid room with a minstrel's gallery and vaulted ceiling. The furniture is sparse but interesting and consists of black velvet sofas with matching armchairs, two tall, modern bookcases, two commodes, green Venetian mirrors and an Italian cabinet. There is also a grand piano and a number of good pictures.



8



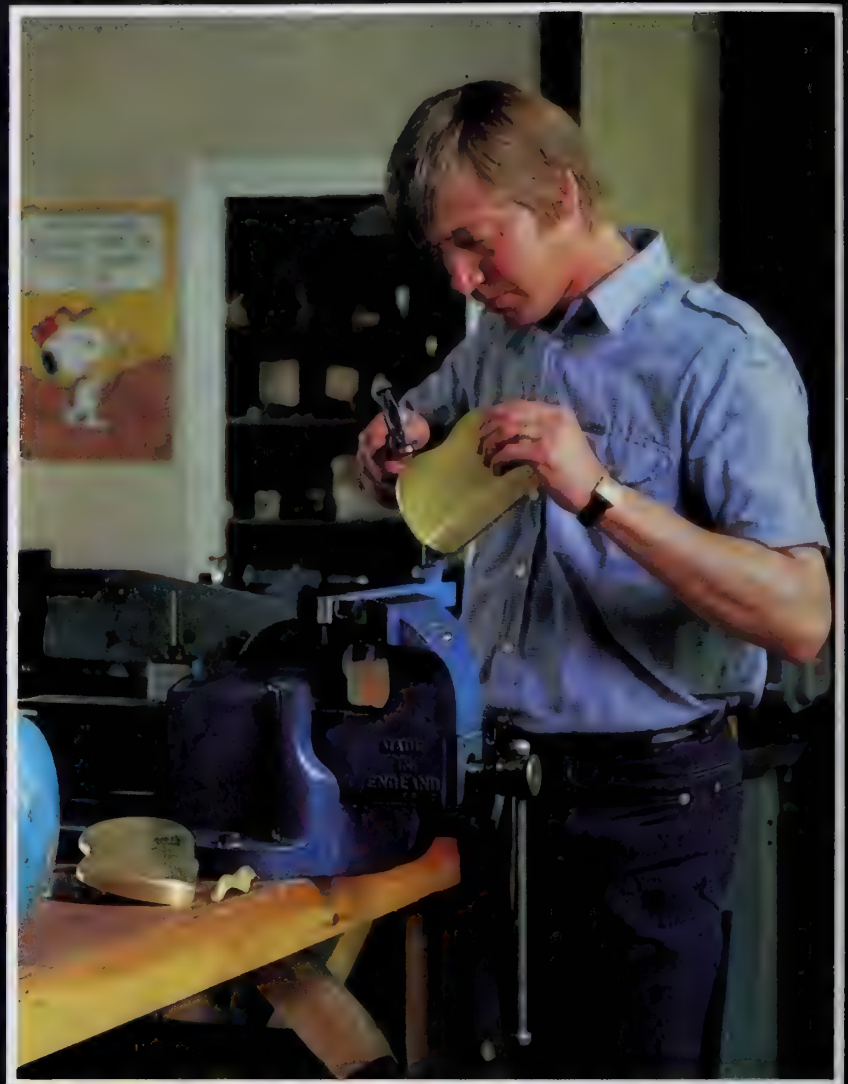
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THE TOUCH OF CLASS

In November Cartier will launch in New York a wondrous new collection of evening accessories, the S de Cartier.

The nature of craftsmanship today has changed radically. On the one hand, the word is applied casually to areas of creativity that have little to do with the traditional nature of craftsmanship, while on the other true craftsmanship has become a rare and precious commodity. It is a commodity that has always been associated with Cartier, the master jeweller who, for a century and a half, has defined firmly the form of style and elegance. Craftsmanship is therefore a commodity that is a vital ingredient in the design and creation of the new collection of evening accessories, to be launched with the title *S de Cartier*.

Conceived and designed in Paris and London by Sylvie de Laurent and Dennis Gardner, *S de Cartier* is a co-ordinated collection of accessories that express the





1: The shape of the evening case is carefully formed in the workshop. The two halves are perfectly matched and then the clasp is shaped by hand.

2: The distinctive feature of the case is the engine-turning, a radiating sunset pattern that underlines the flowing curves. There is only one man in Europe whose skill, experience and judgement is sufficient to carry out this exacting and time-consuming task, and so every case is effectively created by him.

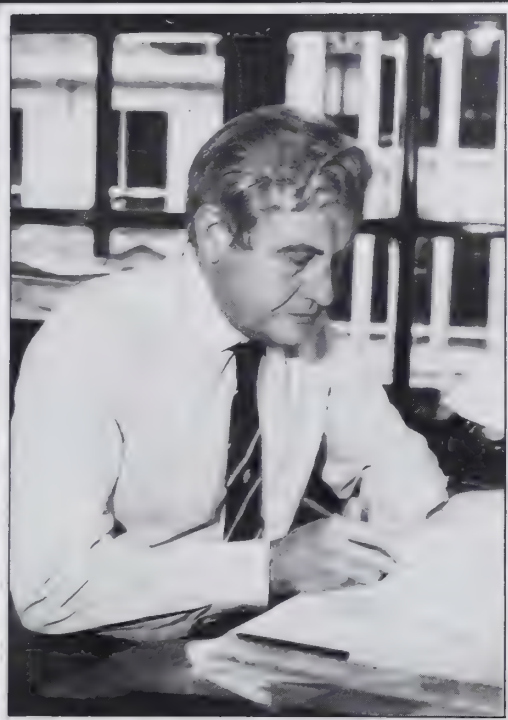
3: When the engine-turning is complete, the parts of the case are polished before assembly. Photographs 1-3: Lorna Cattell.

4: The completed Sunset evening case, a masterpiece of distinctive design and individual craftsmanship. The skills involved in its creation ensure that each case takes almost a year to complete.

sensual, seductive and secret qualities of the night. They are symbols of mystery, reflecting style that is beyond fashion. The heart of the collection is the Sunset evening case, an astonishing creation in solid gold that combines the elegance of the 1930s with the flowing forms of the female figure. When the case was designed, it appeared at first that the skills required in its making were no longer to be found in the world. After a long search, a small but highly specialised firm of manufacturing jewellers was located in London, with the necessary skill to undertake the commission. The skills required were entirely personal; only individual craftsmen could undertake the work. The creation of the case is long and time-consuming. First, the two halves are formed and perfectly matched from pure gold. Then each half is incised with the sunset pattern on the engine-turning lathe, a process of unbelievable complexity as the incised lines have to follow the flowing



5



6

contours of the case. This requires such skill that there is only one craftsman in Europe capable of undertaking the work. Many hours and days are involved in the decoration of each half of the case and, of course, the two halves have to blend together perfectly. Finally the completed case is polished and assembled.

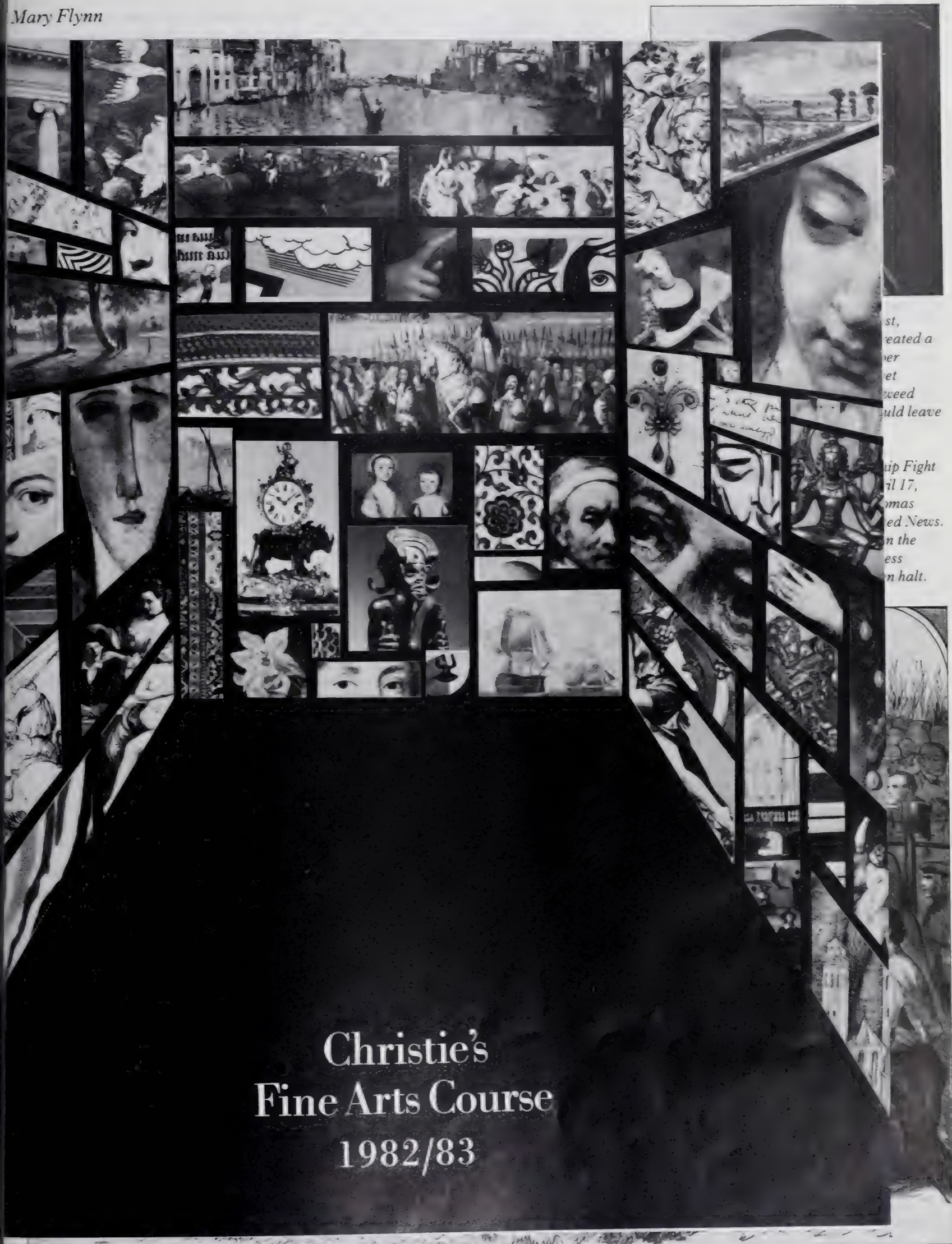
In creating the S collection, Cartier have combined the essence of timeless style with the traditional definition of craftsmanship.

5 & 6: The case and the revival of the S range was conceived by Sylvie de Laurent, seen here with Nathalie Hocq, Managing Director of Cartier. During the creation of the range Mlle de Laurent worked in close partnership with Dennis Gardner, the chief designer for Cartier, London, for 35 years.

7: One of the original sketches by Mlle de Laurent showing how she conceived the case as a stylish reflection of the female form.



7



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event occupied the thoughts and conversations of prince and pauper alike. The usually staid London *Times* published the smallest details of the fighters' lives; Nast reported that the Britisher was allowed to train in peace, while Heenan was pursued unmercifully: 'They talk about British fair play, but I fail to see much of it here. Sayers is at Newmarket and left alone. Poor Heenan is hounded constantly . . .'

The battle finally took place on 17 April, 1860, and for 42 rounds Heenan pounded Sayers (according to American sources), until a near riot ended the bout. English judges, however, decided they could not give up the coveted belt, and so awarded one to each combatant of the 'draw'.

It was not long before events at home hurled Nast into the world of politics. The year 1862 was not a time of art and culture, but of blood and death. Brother killed brother in America's most heartbreaking struggle, the Civil War (1861-1865). Thomas Nast was determined to play a part in the destruction of what he

believed to be wrong. A fierce supporter of President Lincoln and the Government, his drawings during these desperate years helped Lincoln to win the election of 1864, and furthered the Union's cause. Once the peace was won, Lincoln himself praised Nast: 'His emblematic cartoons have never failed to arouse enthusiasm and patriotism, and have always seemed to come just when these articles were getting scarce.'

As early as 1867, Nast began his greatest crusade. The target was the colossally corrupt government of New York City and those who held absolute reign – the notorious Tweed Ring. From 1866 to 1871, William Marcy Tweed, Peter Barr Sweeny, Richard B. Connolly and A. Oakey Hall plundered the City's taxpayers of an estimated \$200 million. With their control of Tammany Hall (New York's dominant political organisation), the State legislature, courts, police, organised crime, and the immigrants, the Ring became a model of municipal corruption. Nast's courageous

battle for good government ignited a public outrage that ousted the Ring from office.

'Boss' Tweed fled to Spain. Captured by Spanish police, 'The Boss' was returned to New York where, in fading health, he offered a full confession. It was later learned that American officials did not have a photograph of Tweed to send to Spain, and so they forwarded a copy of Harper's Weekly. Spanish authorities recognised 'The Boss' from a cartoon by Thomas Nast!

Nast's triumph over Tweed was his sweetest victory. London papers hailed the artist as the Hogarth, the Doré, and the Cruikshank of America. Yet, Nast's fame may not have survived as long as his cartoons.

Historians will remember Nast as a man with vision and unbending principles who influenced the events of his time. He neither pandered to his readers, nor did he slavishly comment on current happenings, always preferring to anticipate them.

The warmth and wit of Thomas Nast will



be remembered best. It is unlikely that a national election could be held in America without the appearance of the major party symbols, the Republican Elephant and the Democratic Donkey. It is even more unlikely that Christmas could be held without Santa Claus. With these now familiar cartoons, Nast achieved the permanent recognition he never sought.

Thomas Nast ended his 25-year relationship with Harper's Weekly in 1888. Several years later, President Theodore Roosevelt appointed him as General Consul to Ecuador where, in 1903, the crusading cartoonist died of tropical fever.

All illustrations are by courtesy of the New York Historical Society, with the exception of no. 4 which is by courtesy of the New York Public Library.



4



"WE KNOW NOTHING ABOUT THE STOLEN VOUCHERS." **TOO THIN!** "WE ARE INNOCENT."

3: Thomas Nast. Who Stole the People's Money? (Tweed, Sweeny, Connolly and Hall), August 19, 1871, Harper's Weekly. Tweed, 'The Boss,' was a brilliant political organiser. Perceived by many as a crude but jolly rogue, he was dishonest, but 'on the level'. Sweeny, 'The Man with the Black Brains,' was intelligent and cunning. Connolly, 'Slippery Dick,' was crafty and oily, a master builder of much needed Irish voter support. Hall, 'Elegant Oakey,' the dapper mayor, was the buffoon and scholar. Hall both diverted attention from the Ring and gave it respectability.

4: Thomas Nast. The Third Term Panic, November 7, 1874, Harper's Weekly. The last of Nast's great party symbols, the Republican Elephant, appeared against the background of an American President seeking an unprecedented third term in office. The New York Herald had led the outcry against President Ulysses S. Grant with the charge of "Caesarism." Nast portrayed the Herald as an ass in lion's skin, frightening other animals. Democracy, the clever fox, anxiously anticipates the catastrophe.

5: Thomas Nast. Too Thin, September 30, 1871, Harper's Weekly. With Nast's 'poison-pen portraits' fanning the flames a citizens' committee planned to examine City Comptroller Connolly's books. On the day before the audit, September 10, 1871, 'Slippery Dick's' office was broken into, and more than 3,500 vouchers were stolen. Public pressure intensified when copies of the stolen vouchers were found to confirm the adage that 'figures never lie' – but figurers do!

A glittering 110-mile ocean-front stretch from Stuart, a growing city 40 miles north of Palm Beach, to Coral Gables, one of the first really totally planned communities in the United States – this is Florida's Gold Coast, top location where even in a recession property will always keep its price.

The fall in the pound earlier this year has not affected the British buyer as much as was expected, claims Mr. Peter Cranham, partner in Pearson's in London's Grafton Street, W.1. 'We have found that those who want to get their money out while there is still free movement of currency continue to think Florida property is good value'. They also find that potential purchasers from England do not like to be channelled into one development when they arrive, so they will arrange a flight (I went first class Air Florida which includes a Rolls Royce to deliver one to and from Heathrow if you live within six miles of central London), and through a tie-up with brokers Welcome Home Realty, take you on a tour of the bricks and mortar on offer.

Property values have escalated sharply over the last decade, and with foreign banks moving into Miami because of the recent International Banking Facility legislation, which means that the area is able to compete with off-shore tax havens, overseas investors are on the look-out for top-market property.

Pearsons are marketing the \$225m Towers of Quayside in 33 acres overlooking Biscayne Bay. Showing me over the apartments, which sell from \$177,000 for a one-bedroom unit, to \$347,000 for a penthouse, the ebullient builder/entrepreneur Mr. Stephen Muss, also part-owner of the Fontainebleau Hilton, described the little extras that contribute to the sparkle of eighteen-carat living. Tired after a day's fishing? The restaurant to be opened early next year will cook your catch and send it up to your apartment with wine from your own personal reserve which they will have stored specially for you. On a diet? The chef will set up a systematic regime, and see that you stick to it. If you don't want the valet to get your car out to go shopping, the Amsterdam-built water-taxi will ferry you downtown. While for exercise, a vast pool and *jacuzzi* are already there, and on their way is the first grass court ever installed in any residential development in Southern Florida, plus a health spa.

To make sure that you enjoy the golden life in safety, in the total living experience as its creator calls it, security is all. A sophisticated electronic system of lasers and photo-electric cells instantly transmits a signal through the computer to alert a security patrol to an intruder in 60 seconds. The computer will have been fed with your medical records too, so that if you are taken ill, the appropriate medical aid can be immediately dispatched.

Boca Raton is one of the fastest growing areas in Palm Beach County. Its popularity goes back to the 1920's when Californian-born self-trained architect and adventurer Addison Mizner (1872-1933), succeeded in making his

GREAT ESTATES

June Field, well-known property correspondent for The Financial Times, starts this month as real estate writer for The Connoisseur



The Towers of Quayside, a luxury complex overlooking Biscayne Bay on Florida's Gold Coast, is landscaped with pools and foliage.

personal vision of Spanish art and architecture the fashionable style for ambitious Florida house-builders in the boom post World War I era. He built a Moorish-style pink-washed castle at the water's edge which is now part of the Boca Raton Hotel and its companion venture across the water, the new \$20m Boca Beach Club, where the staff-guest ratio is one to one. Both are part of the Arvida Corporation, principal subsidiary in the multi-billion dollar leisure/living group of the Penn Central Corporation.

Arvida are marketing homes in their well matured 1,400-acre Boca West golf and tennis villages development, to British clients whom sales director Mr. John Riordan describes as 'primarily affluent well-travelled connoisseurs of good living in their early forties, usually with a family, who know what they want'. You can take your pick from 'cluster-homes' by the lake among the pine and palm trees, for \$150,000 to nearer \$500,000 for a five-bedroom detached house on Royal Palm, where you will need to be personally vetted before you can buy and join the Royal Palm Yacht and Country Club, initiation fee \$20,000. The same agent is also handling The Coconut Grove Bayshore, where 25 two bedroom, two bathroom apartments are being built. Each balcony will have its own whirlpool bath. Prices are from \$400,000, with most of



House on a Boca Raton estate with a galleried hobbies area around the living-room.
Photographs: Trevor Kenyon

the first phase reserved, and others coming on stream next year.

A 30-minute drive south of Boca is Fort Lauderdale, whose antecedents go back to the Seminole massacres of 1835 when a Major William Lauderdale founded a fort with a group of Tennessee militia: there are 165 miles of navigable inland waterway, where it is as easy to park your boat as a car. More than 20,000 boats are registered in the county, but as only those over ten h.p. register, the actual total is probably twice that. In the Bahia Mar dock you can see Chicago millionaire's Mr. Arthur J. Wirtz's \$3½m *Black Hawk*, a veritable floating luxury villa.

Waterfront homes are \$250,000-plus, and I toured the area with local realtor Mrs. Marie Christophers, of Christophers Omni, with whom Spratley & Co. in London's Craven Street, WC2., have a tie-up. Mrs. Christophers, who can also find you a home on a 'dry-lot' back from the water, for much less, reports a strong international market over the last few years, with the British investing their money raised through the sale of their own homes to Middle Eastern buyers. Only in the lower-priced market, she admits, are properties sticking, mainly due to America's high-interest rates. Overseas buyers with cash in hand might well consider some of them a worthwhile long-term investment.



VISTA-DEL-MAR Santa Barbara, California

Commanding unparalleled views of the Pacific, this magnificent 12-room, Hacienda-style residence is sequestered on 2.4 acres of exquisite landscaping with tennis court, two-bedroom guest house and vast avocado and citrus orchards. Situated in a prestigious private community with complete recreational amenities.

\$2,000,000 Brochure # C 21-20

WATER MILL FRENCH CHATEAU Water Mill, New York

10 minutes from Southampton, this exquisitely furnished, 18th Century French-inspired manor faces its own private waterfront on Hayground Cove. Built in 1978 of the finest materials, the residence is surrounded by 6 professionally-designed acres with heated pool.
Price on request. Brochure # C 1.26



ELEGANT BROOKLINE CONTEMPORARY Brookline, Massachusetts

Situated on six secluded acres in Boston's most exclusive community, this elegant 15-room residence boasts a spacious interior, distinguished by fine architectural detailing throughout. Outside, an all-weather tennis court and lovely gazebo create a splendid entertainment area.

\$1,100,000 Brochure # C 5-38

DEER CROSSING FARM Easton, Connecticut

Encompassing 55 acres of pasture, meadow and woodland, this lovely country retreat boasts a 12-room Colonial, distinguished by fine woodwork, random-width oak floors and many custom built-in features. Estate dependencies include a handsome stone barn. 70-minute drive to Manhattan.
\$1,000,000 Brochure # C 4-31



WHITE BIRCHES Scarsdale, New York

In Westchester County's most prestigious enclave, this grand 12-room English Colonial rests on 3.7 acres of impeccable landscaping with pool, poolhouse, tennis and paddle courts. Dependencies include a garage with staff quarters, garage with adjoining art studio and numerous storage buildings.
\$1,500,000 Brochure # C 1-111

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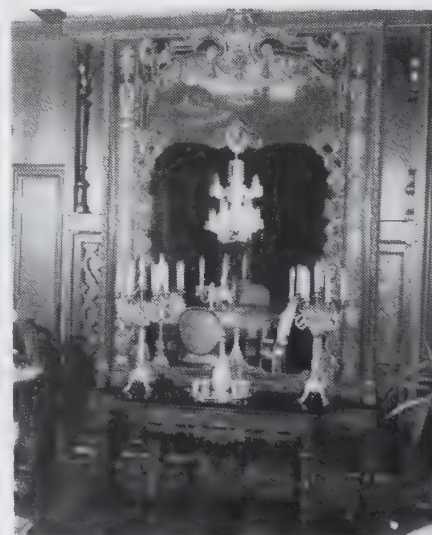
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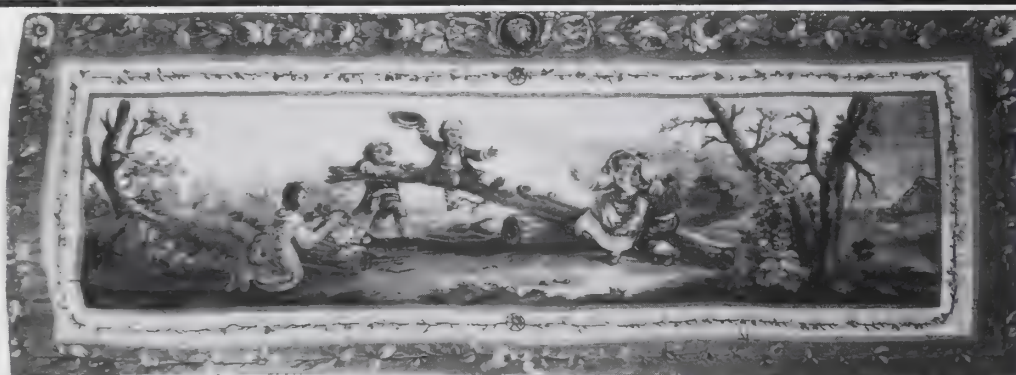
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OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

Georges de la Tour Controversy

Dear Sir,

Since *The Fortune Teller* was described in these columns by both Diana de Marly and myself as a modern forgery, several new facts have come to light, all of them published by people defending the picture's authenticity as a masterpiece by Georges de la Tour. The new information may be summarised as follows.

Chemical tests conducted by both the Metropolitan Museum and outside laboratories selected by that museum have established conclusively that there are no modern pigments in the picture. Yet by the same token the Metropolitan Museum states that the inscription 'Merde' appeared through the machinations of a 'modern restorer' changing the embroidery of the dress.

At the same time a new document was

discovered by BBC Television and later published by Pierre Rosenberg in *The Burlington Magazine*, establishing the existence, in 1879, of a painting entitled *La Bonaventure* and signed G. de La Tour in the collection of the very family which Dom de Laborde of Solesmes had said owned the picture. On the television screen, Count Céliér, a relative of the former owner, stated that he remembered *The Fortune Teller* in childhood, thus corroborating the document. All those who have always thought that *The Fortune Teller* is by Georges de La Tour, can, if they take all the new findings at face value, be reassured in their belief.

The purpose of this letter is to point out the irrationality of this new information. As the picture now has a respectable history endorsed in public by both the Louvre and a member of the French aristocracy how did 'Merde' find its way onto the picture? Surely none of the previous or present owners could be responsible? It is preposterous to suppose that the De Gastines and Céliér families, the late George Wildenstein or the Metropolitan Museum would have been responsible for such a joke. John Brealey and Dr. Peter Meyers at the Metropolitan Museum should have another

look at *The Fortune Teller* before they put people in the embarrassing position of being the possible originators of 'Merde'.

This inconsistency need not affect the authenticity of the painting one way or the other. However, it is surprising that a pedigree should have been established on so illogical a basis.

Christopher Wright, London

Memories of Evelyn Waugh

Dear Sir,

I have just read with interest Christopher Wood's article about Evelyn Waugh, (September issue). It might be of interest that quite a number of paintings mentioned in the article were bought from this gallery, M. Newman Ltd, and I remember Mr. Waugh extremely well. When he was buying Victorian narrative paintings, he had a price limit of £100 for anything he bought from us.

Christopher Wood mentions two paintings by Rebecca Solomon, which he calls *The Good Student* and *The Bad Student*—quite good titles for 1980, but when we sold them to Mr. Waugh in 1954 for £85 the pair, they were then entitled *Reading for Honours* and *Reading for Pluck*. In no way did we make up these titles, and, if memory serves me correctly, they were the titles on the backs of the pictures in the artist's own hand.

May I add one further small point that Mr. Waugh was never interested in fashion, only whether or not he liked the pictures and if they were from the right period.

B. G. Hart, Director,
for and on behalf of M. Newman Ltd,
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Information on David's Portraits

Dear Sir,

I am preparing a summary catalogue of the portraits painted by the French artist Jacques Louis-David (1748-1825), and would be grateful for information about documents and works, especially from private collections. This catalogue will form part of a dissertation being prepared for a doctorate at Harvard University.

Please address correspondence to: Miss Hunter, 17 rue Saint Joseph, 75002 Paris, France. All communications will be treated in strict confidence.

Donna M. Hunter, Paris.

John Piper's Topographical Works

Dear Sir,

I am writing a book about John Piper's topographical work in the British Isles, and am anxious to contact owners of his pictures in this field, with a view to possible illustration in the book. I should be very glad to hear from anyone who owns such a picture.

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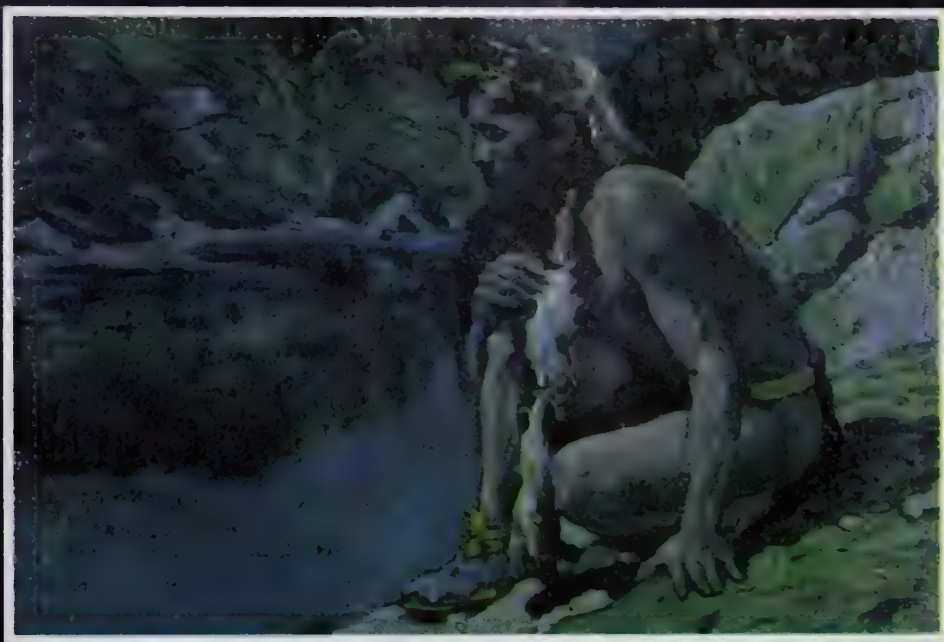
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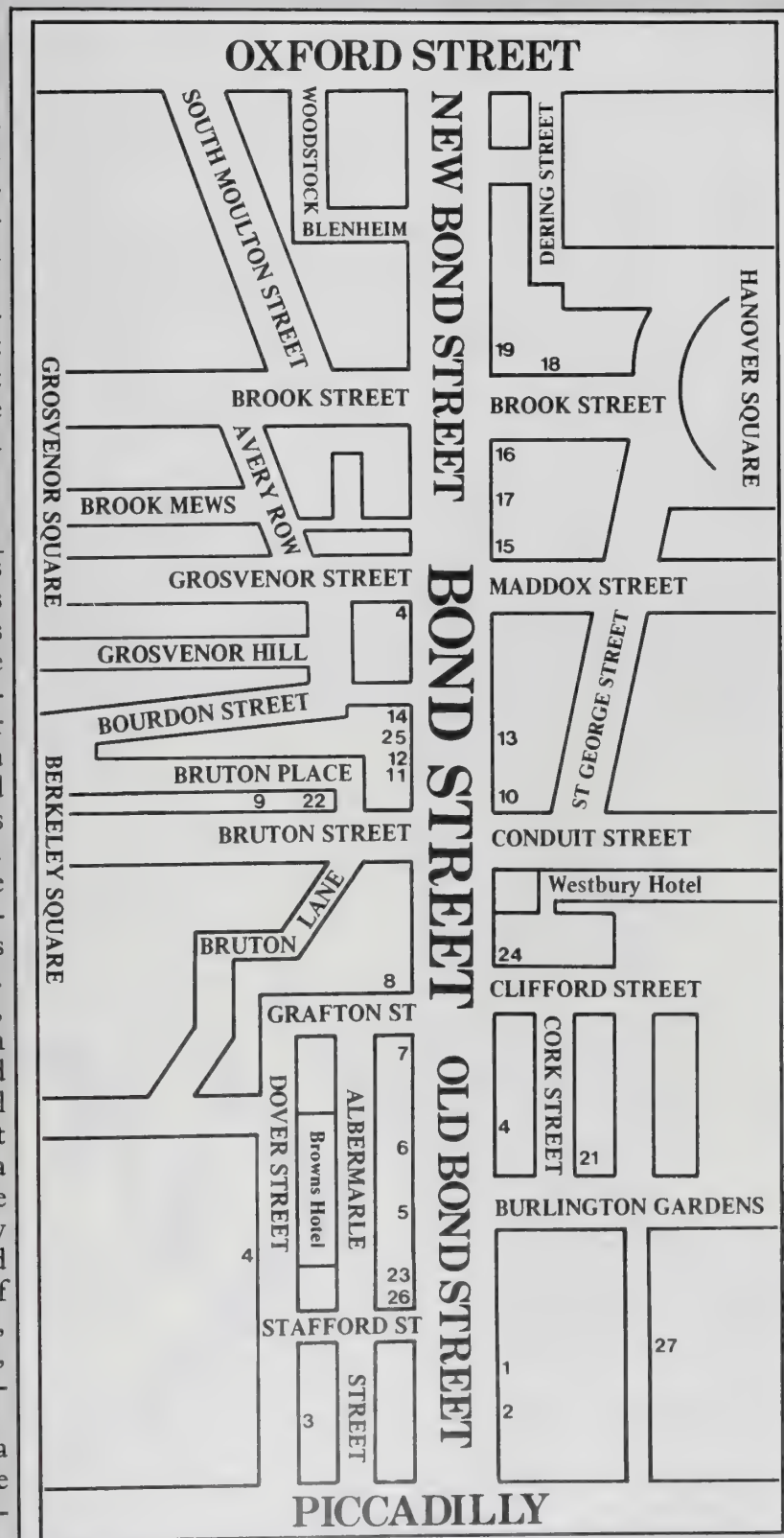
"There is no street in the world that can furnish such a collection, filled with so many objects of beauty, curiosity and interest. The jewellers and goldsmiths and dealers in rare furniture, porcelain and cabinets and French pictures have long fixed upon Bond Street as their favourite quarter, and are not chary of displaying their treasures". Disraeli's description of Bond Street in his novel 'Lothair' (1871) is just as accurate today as it was a hundred and ten years ago. The area is still crammed with shops and galleries selling antiques, jewellery, painting and clothes – the best of everything from chocolates to old masters. Other streets might specialise in the biggest or the most expensive, but Bond Street prefers the unique, the hand-made, the individual order.

Modest elegance

And it has a flavour all its own. Most of Europe's other great shopping areas are distinctly feminine – the flirtatious, capricious Faubourg St Honoré in Paris, or the brittle, glamorous Via Condotti in Rome. Bond Street, on the other hand, is sedate, proper and discreet. It is indisputably masculine – a rather reserved Englishman compared with his flashy European sisters. They may glitter and dazzle, but Bond Street has charm and recognises quality and craftsmanship. And like all the best men Bond Street can provide everything a woman might want. The thoroughbred masculinity of the street is emphasised by the modest elegance of the buildings and the solid, dark wooden shop-fronts, mostly eighteenth and nineteenth century.

Bond Street was already a fashionable centre by the end of the seventeenth century. In 1708 it was des-

The Connoisseur's guide to 'The street of kings and queens' shows you some of London's finest shops and galleries, and where to find them. The numbers on the map below refer to the list of advertisers on page 26.



cribed as "a fine street, mostly inhabited by nobility and gentry", although squalor lurked beside the elegance, as it usually did in Queen Anne's London. Behind many of the gracious new houses were unplanned slum tenements, and foot-pads and prostitutes haunted the shadows in between.

Although it was planned as a residential area, Bond Street quickly attracted shopkeepers. By the middle of the eighteenth century most of the ground floors were rented by businesses. But it remained a smart address, and many of London's most illustrious residents and fashion-conscious visitors would take rooms over the shops. Distinguished residents of Bond Street in the eighteenth century included Dean Swift, the historian Edward Gibbon, William Pitt the elder, Laurence Sterne and James Boswell. Handel lived in nearby Brook Street (at no 25) for a quarter of a century and while he was there composed the 'Messiah'. James Thompson, who wrote the words to 'Rule Britannia' lived in a house later occupied by Lord Nelson (now 147 New Bond Street). It was while they were living in Bond Street that Lady Nelson finally left her husband, disgusted by his infatuation with Emma Hamilton. Lady Hamilton herself lived in Bond Street, but only after Lord Nelson's death, and shortly before she was imprisoned as a debtor.

Reflected glory

During the Regency, Bond Street reached a new peak of glamour, with the patronage of Beau Brummell, London's best-dressed man ever, and his friend the Prince Regent. Brummell was the undisputed arbiter of elegance in a society obsessed with fashion. Even

BOND STREET



Old Bond Street in 1880: the New Arcade

Lord Byron was forced to admit that he "would rather be Brummell than Bonaparte". Brummell's tailor, Weston's in Old Bond Street, was not the only firm to benefit from him. By extension all the other tailors in the area picked up some of the reflected glory, and a great deal of the custom, of the dandies who spent their days in local sporting clubs and hotels.

Art and amber

During the nineteenth century several businesses were established in Bond Street that have survived well into the twentieth century. Until earlier this year Bond Street's oldest business was the chemist, Savory and Moore's, who had been at 143 New Bond Street since 1797. The business was founded by Thomas Savory, an apothecary at the court of George III, and until 1918 all the company's products were made on premises adjacent to the

shop. Their success had been built upon the sale of patented Seidlitz Powders, and Dr. Jenner's Digestive Lozenges. The Crimean War had also helped – Savory and Moore's were awarded the lucrative contract for sending medical supplies out to Florence Nightingale. The business left Bond Street in February of this year, but their lovely Georgian shop-front has been preserved, and the building is now occupied by Ralph Lauren's first British shop.

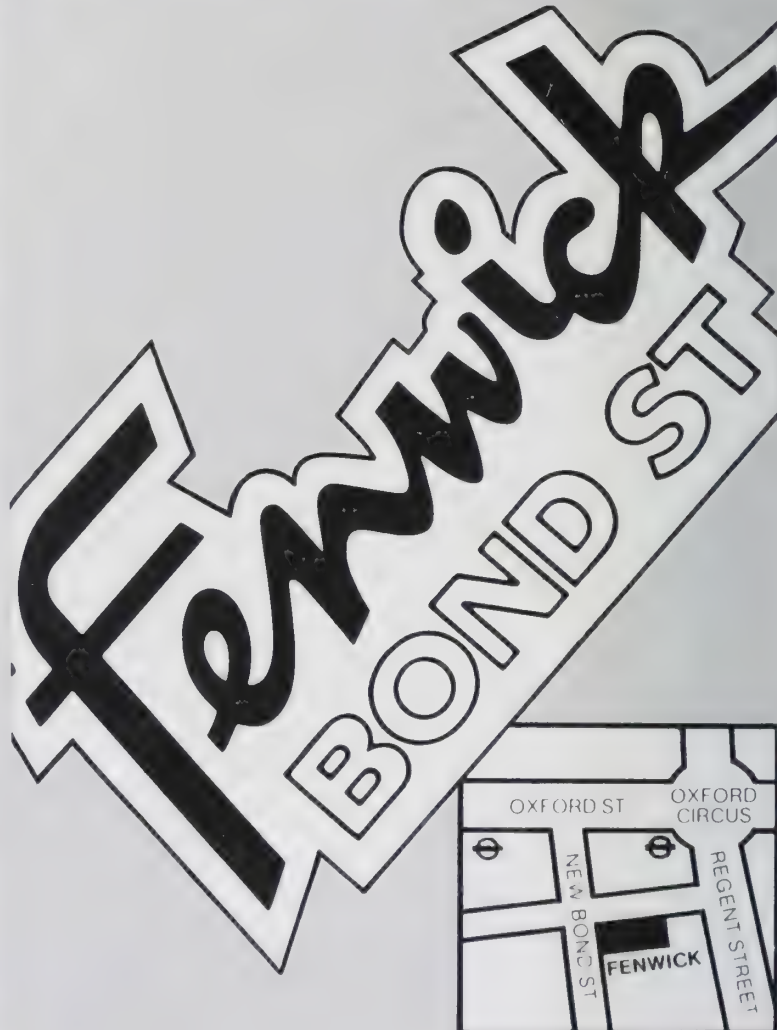
One of the oldest remaining businesses now is Tessiers, the jewellers. Their building was originally a private house, and did not become a shop until 1840. Tessiers is now only one of several fabulous jewellers in the street – many of the most important privately-owned jewels in the world have passed through the safes of Bond Street. This is also the heart of London's fine art and



A good and heavy pair of George I silver candlesticks made in 1725 by Thomas Folkingham, London, the makers' marks overstruck by Samuel Margas. 6½ inches, 31 ounces. Later crest and motto of Taylor of Bifrons, Kent. We shall be pleased to send you a colour brochure of fine old jewellery.



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CAMILLE PISSARRO
Still Life with Spanish Peppers, 1899

Oil on Canvas
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BOND STREET



The Naughty Nineties: hansom cabs and bowler hats near Grafton Street

antique market. Apart from the auction houses there are the great galleries of Bond Street, and in nearby Cork Street many of the most exciting contemporary dealers. World-famous antiquarian bookshops are to be found in the area, and antique dealers who seem to handle nothing that a great many museums wouldn't be proud to own. There is also the only specialist amber shop in the world.

Tradition of service

Bond Street has survived Depression, Recession and Blitz. The face of the area has changed enormously over the last few years as high rents and rates have forced many old familiar businesses out of the area. But the essential character of the street has not been lost. It is still as solid and unhurrying as ever. And it has retained its tradition of courtesy and service, which



The Association was founded in 1924 to preserve Bond Street, one of the oldest shopping streets in London dating from 1686, which is renowned for quality and good taste. Members are drawn not only from Old and New Bond Street but from businesses in the surrounding streets as well. They continue to maintain the high standards of the area and to ensure that the reputation for excellence in exclusive merchandise and service to customers is respected and admired throughout the world.

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Height: 7 ft 10 inches.

George Graham (1673-1751) Master of the Clockmakers' Company 1722, Fellow of the Royal Society and in partnership with Thomas Tompion (1711-1713), with whom he is buried in Westminster Abbey.



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A collection of extremely fine late 18th century tea caddies in the form of fruit, including pears, apples and melons; each tea caddy of rich faded colours and decoration and all with their original escutcheons.
English circa 1780.

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BOND STREET

the newcomers have been quick to pick up. In this age of mass-production the tradesmen of Bond Street still take pride in catering for the most whimsical taste. There is a story that when the film, 'Mutiny on the Bounty' was being made, Charles Laughton called at Gieves, the famous Bond Street tailors (who have since moved to Savile Row).

"I wish to enquire about the uniforms you made some time ago for Captain William Bligh", he told the assistant.

"When were they made, Sir?"

"About 1789".

"Certainly, Sir". Unruffled, he went away promptly returned with a leather-bound order book, which carefully listed the exact specifications. The uniforms were meticulously recreated for the film, in such detail that even Gieves pronounced themselves satisfied.



The Gay Twenties: Bond Street decorated for the Greek royal visit of 1928



Sir John Lavery
La Laveuse, Grez-sur-Loing, 1883
Oil on canvas 25 x 17½ (63.5 x 45.5 mm)



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Paris c. 1880



Memento Moris
Swiss 1830



Cameo 17th century
mount c. 1740



English c. 1810



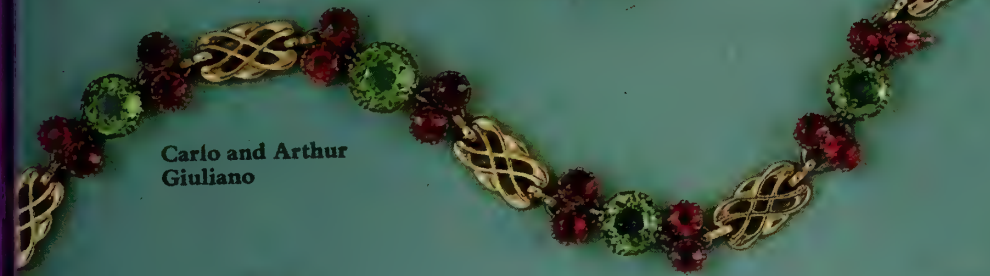
English c. 1810



English c. 1800



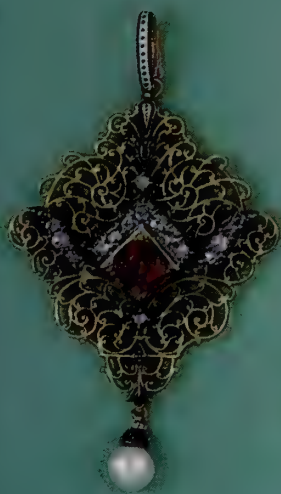
English
Mid 18th century



Carlo and Arthur
Giuliano



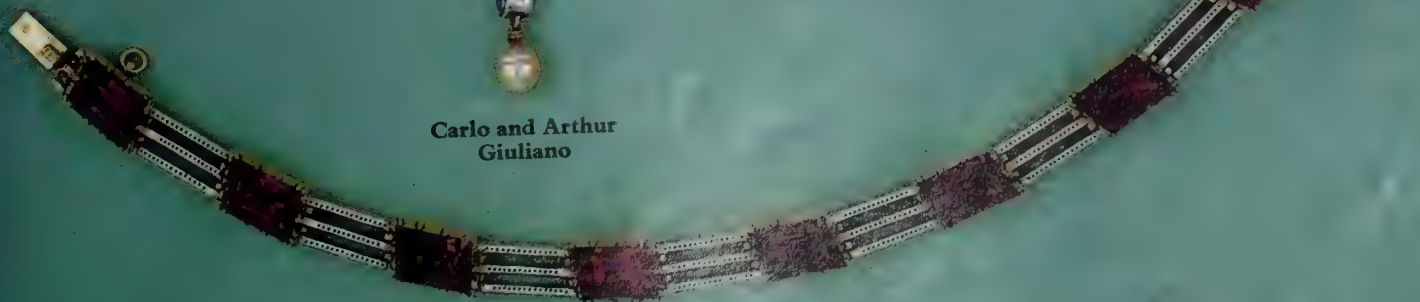
Carlo Giuliano



Carlo Giuliano



Carlo and Arthur
Giuliano



Carlo and Arthur
Giuliano

Jewels shown actual size.

BOND STREET

The accumulated learning of Bond Street's experts is staggering – few universities art departments in the world would be able to muster the sheer weight of knowledge. Countless lifetimes have been spent here, dedicated to the study of fine art, antiques and the decorative arts. These are the people who have ensured that Bond Street retains its position as the most essential port of call for any discriminating shopper in London.

Carey Schofield

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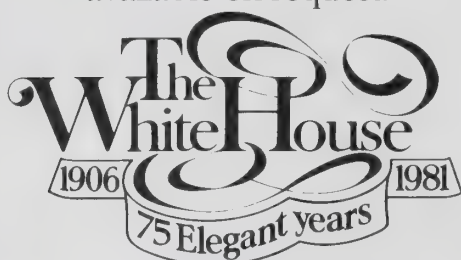


The
Bedroom



The White House.
Early viewing is
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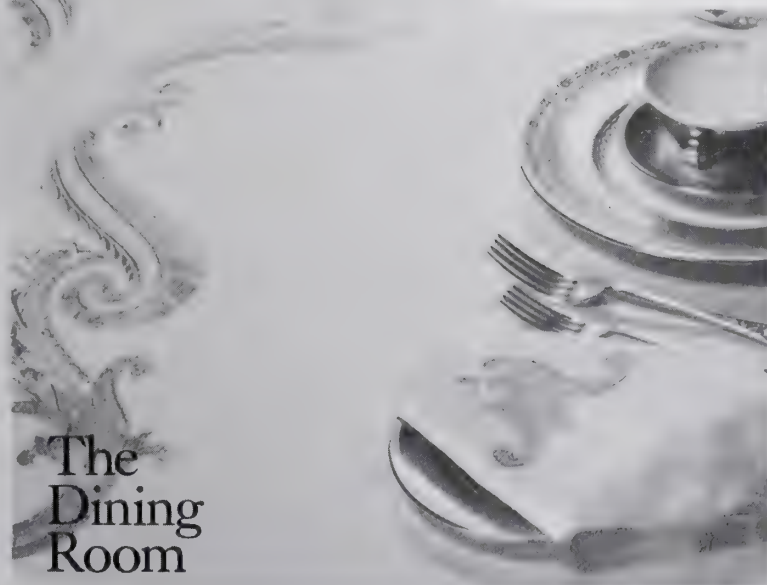
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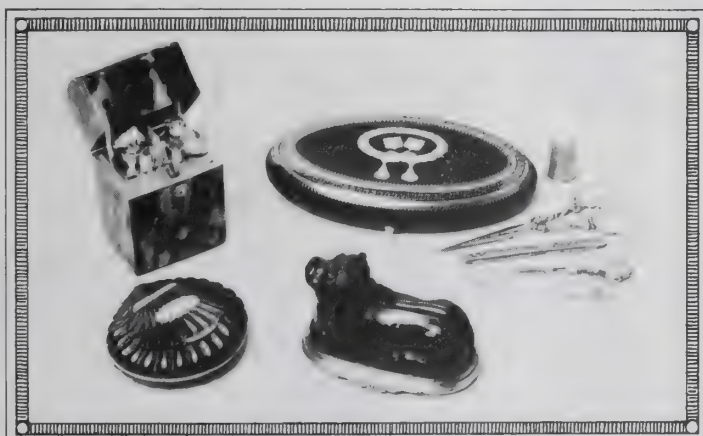


A pair of South Staffordshire
enamel cassioles c.1765

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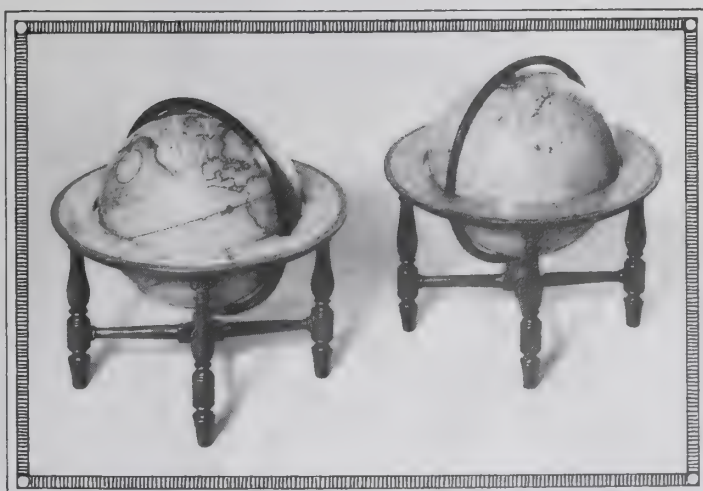
A South Staffordshire enamel casket fitted with two
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terracotta, 25 1/4"
64 cms high



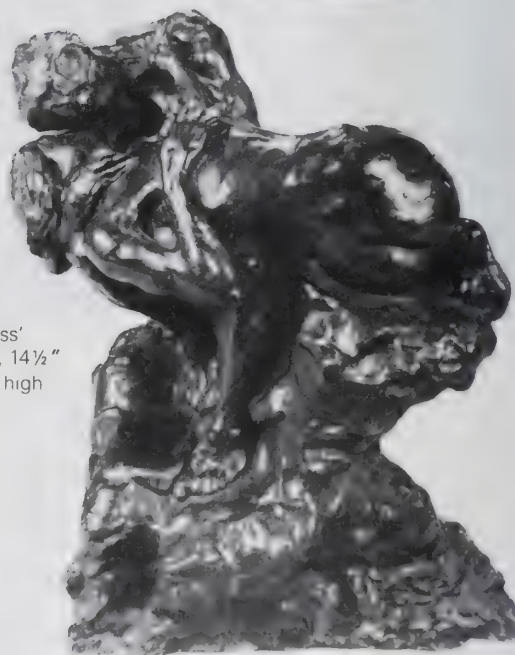
Dalou
'The Republic'
bronze, 19 1/2"
50.5 cms high



Carrier-Belleuse
'Venus and Cupid'
terracotta, 20 1/2"
52 cms high



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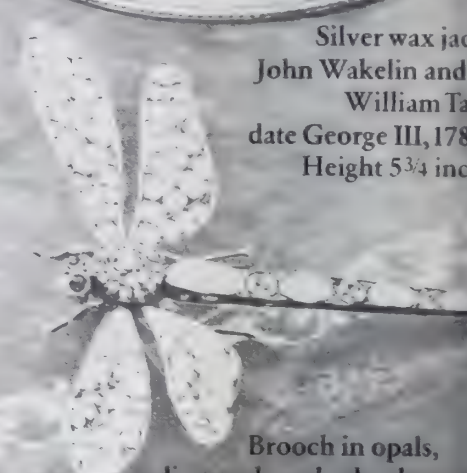
A selection of antique
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Silver waiter by
William Bennett,
date George III, 1801.
Length 9 3/8 inches.
With engraved armorials.



Silver table salt,
parcel gilt,
on a malachite base,
height 4 5/8 inches.
Russian, with Warsaw
import mark,
date circa 1870.



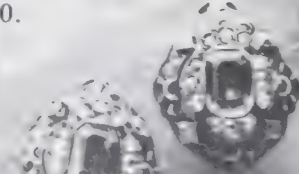
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John Wakelin and
William Tay
date George III, 1786
Height 5 3/4 inch



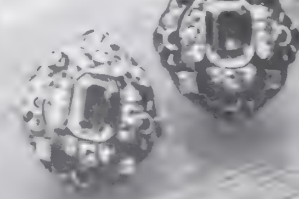
Diamond necklace
with graduating
clusters,
circa 1860.



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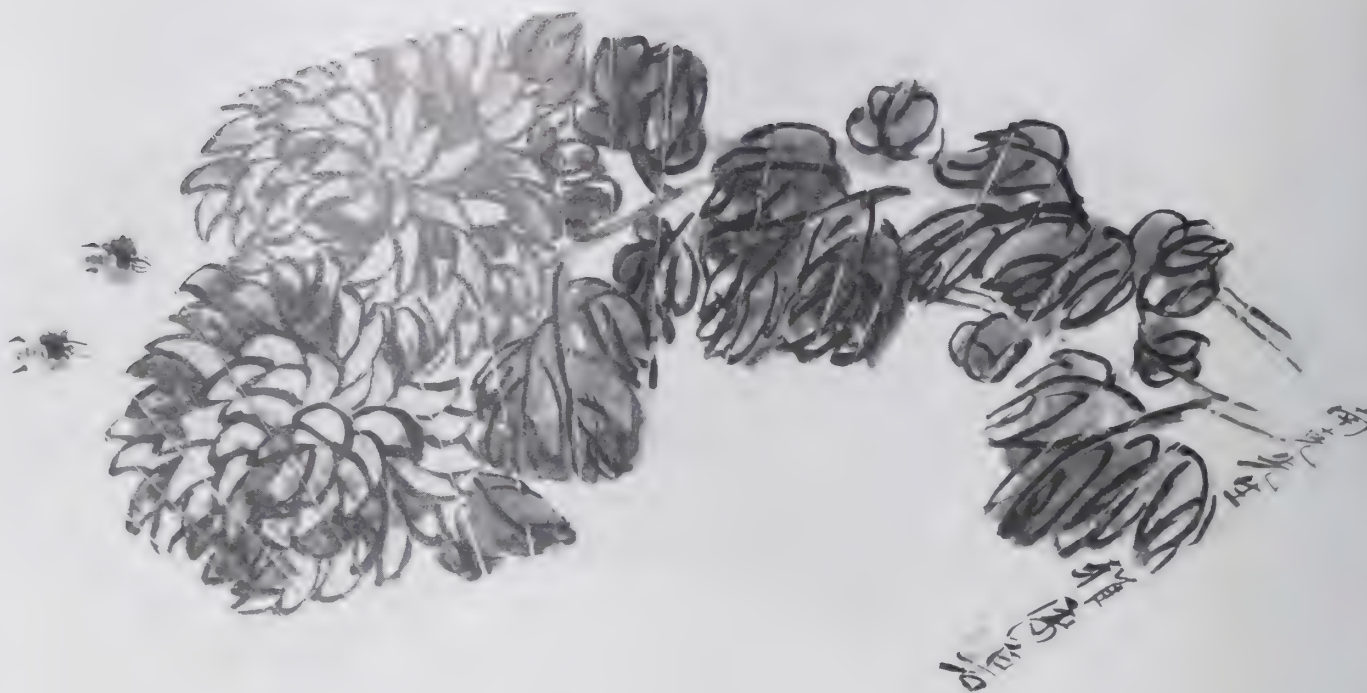
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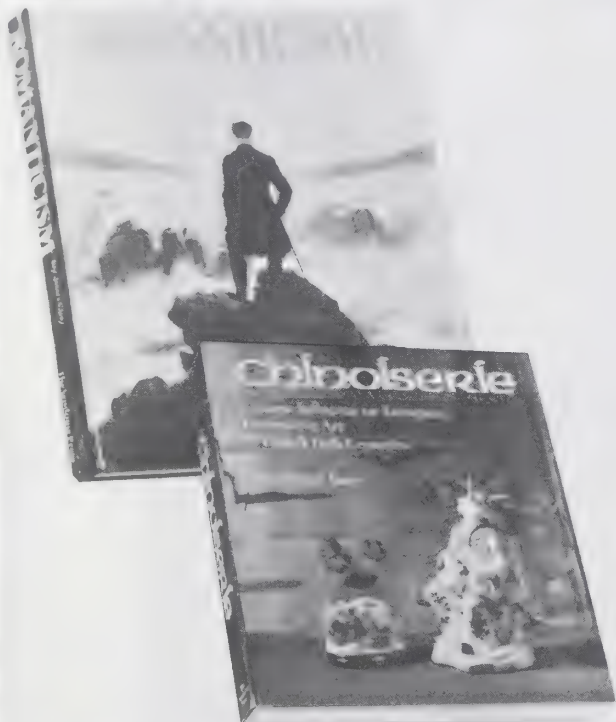
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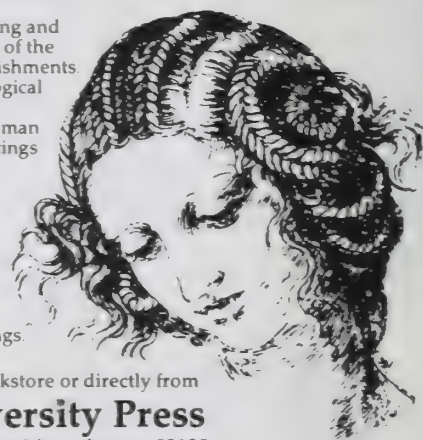
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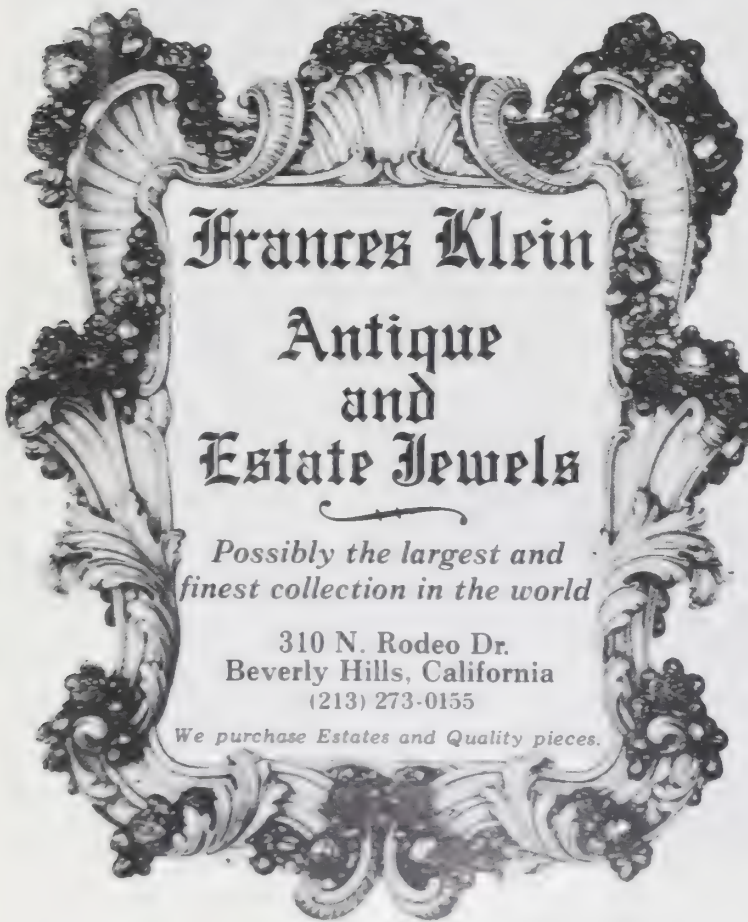
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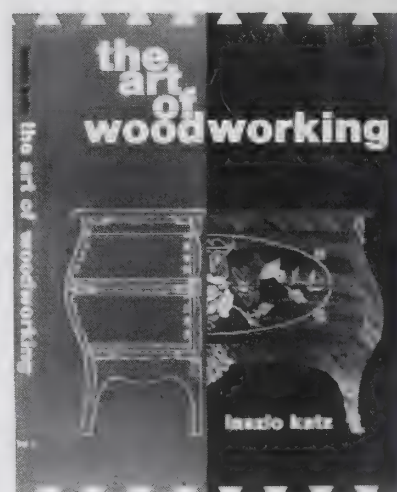
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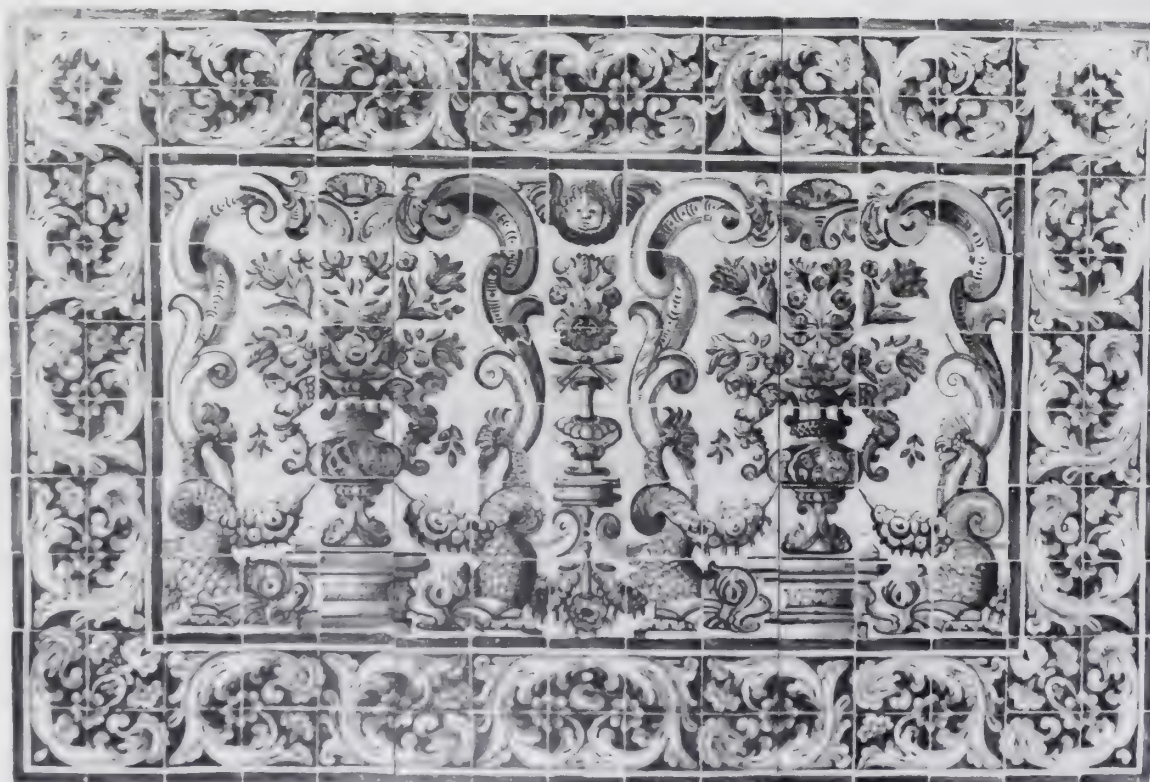
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December 1981 Volume 208 Number 838

Cover: James Marsh's specially commissioned illustration captures the Victorian flavour of the December issue.



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By far the most interesting feature of the last decade, in collecting terms, has been the emergence and rapid growth of the Victorian market. Ten years ago the few specialists in this field were widely considered to be eccentrics with bizarre tastes, certainly not to be taken seriously. Today this market is probably stronger than any other and its continued success has come to be taken for granted. Many reputations in London, New York, Paris, Tokyo and elsewhere, have been forged on the back of the extensive Victorian legacy and many of those who had disdainfully rejected the excitement and the ostentation of the 19th century have been forced, albeit painfully, to recant.

This issue celebrates the Victorian revival and considers some of its more unusual aspects. Standen House, a masterpiece of the Arts and Crafts movement, is a reflection of changing attitudes. Saved from destruction in the early 1970s despite official scorn and disinterest, it is now a house of ever-increasing popularity. Similarly the garden at Waddesdon, and the decorative tile panels in London public houses express the Victorian attitude to design, an attitude that can now be enjoyed again in its full extravagant glory. Prejudice and a lingering puritan spirit have kept Victorian design in the shadows, hidden behind a facade of uniform but wholly boring good taste. Today the veils are being cast aside. At Apsley House, the Duke of Wellington's paintings have been hung again in the crowded, but far more enjoyable style popular in the 19th century, while Battersea House, a 17th century mansion by London's riverside, has been rescued from years of discreet decay and filled with the Forbes Collection of Victorian paintings. Much of the impetus for the Victorian revival has inevitably come from America, where exuberance and excitement have long been a way of life. English art and antiques of the 19th century are now a part of American style, and so it is hardly surprising that the Victorian market should race ahead of more staid and conventional fields of collecting.

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Guernica

On 20 October, 1981, Professor Pita Andrade, the Director of the Prado since 1977, resigned. One gathers that his resignation was connected with internal politicking on a number of matters, but prime amongst these must have been the grave embarrassment to the Prado on the arrival from the Museum of Modern Art, New York, of Picasso's *Guernica*. This work of art – if that is in fact its principal connotation to the public – went on display at the Cason del Buen Retiro on 23 October, 1981 behind screens of bullet-proof glass and under closed-circuit television scanners; those wishing to view it must pass through X-ray inspection for weapons on their person and through a guard of Spanish military police armed with machine guns and with high velocity rifles. One need be acquainted

with only one or two of the directors of the Prado to know the deep revulsion they must feel.

The Director's resignation may, indeed, have been caused by an anxiety not to have *Guernica* in the Prado at all. It is certainly arguable that, for the time being at least, *Guernica* has no place in a distinguished art museum: it is, par excellence, government art, born as propaganda, and deserving of a political rather than artistic setting; it is as explicitly outside art as most of the work commissioned by the Soviet Government this century. No doubt it will one day be viewed with detachment by the Spanish public, be seen in the wider context of Picasso's own work and become an accepted part of the tradition of European *Massacre of the Innocents* painting. For now, however, it is a political totem pole rather than an universal statement, and indeed its failure to transcend its political/

propagandist message to speak to all humanity appears to say something about its merits as art.

In the meaningful comment of Senor Don Xavier de Salas, Chairman of the Trustees, '*Guernica* is not Picasso's greatest work; it is certainly his most important work.'

For Picasso's *Guernica* is not just an adjunct to the myth of *Guernica*; it is, in 1981, the myth itself, the most tangible survival of that atrocity, a 20th century icon. The world's memory of the horror of 26 April, 1937 is that Nazi bombers and fighters picked on a defenceless hill town in the Basque country where the peasantry was going about its normal business, far behind the lines, unwary of and unprepared for attack; and in three hours of relentless bombing and strafing, 1,654 were killed and 889 injured, nearly half the town, in a nightmare of exemplary murder of innocent people by the Fasc-

ists. In this form the myth of *Guernica* has served the purposes of the left for 45 years; it has turned the Nazi action into the military horror of the present century, worse than Hiroshima because directed by no wider strategic aim of general benefit to humanity.

Another story reported days after the event by the American correspondent H. L. Mencken, asserts that the town was never bombed, but that the retreating loyalists scorched it. But whatever was the real history, the bombing is what has survived.

Needless to say, this myth is not what history now records, for as historians have gained more evidence of what actually happened (*Arde Guernica*, 1971; H. Southworth, 1975; R. Fraser, 1975; Hugh Thomas, revised 1979), *Guernica* is now seen as the target of a savage but not untypical assault in the Vizcaya campaign which opened in late-

Civil Guard with submachine gun eyes visitors at the viewing for the art world and the press of Picasso's Guernica, shielded by bullet-proof glass in its new home after four decades in New York's Museum of Modern Art.



March 1937, but where special factors and an extraordinary unpreparedness gave rise to the large death toll. Even that death toll is unestablished, for the official figure of 1,654 dead was not based on an accurate count. Guernica fell into Fascist hands three days after the bombing, and estimates now range from 1,600 to 100 ('perhaps 1,000 died,' says the politically conservative Hugh Thomas). Among the considerations which led to so many dead were the large number of refugees and visiting peasants on market day, without houses or shelters to flee to; the rudimentary defences and virtual unpreparedness of Guernica against raids, despite being only ten miles from the front, and despite its strategic importance as lying across the road to Bilbao; the acute shortage and inadequacy of shelters, as complained of by local priests, and for which the Basque authorities are to blame; the holiday for

schoolchildren; the early bursting of the water main, which made it impossible to contain fires; and the exclusion of some Carlists and Nationalists from shelters to die on the streets. Deaths at Durango on Day One of the Vizcaya campaign, it now appears, might have been on the Guernica scale had the town been as casual about approaching warfare. None of this denies, or apologises for, the bestiality of sending in fighters to machine-gun peasants in the fields from low level: but that was done elsewhere, and the real tragedy and the universal myth of Guernica lie in the scale of its deaths. It now appears that that owes as much to the Basques as to the Germans.

Anthony Blunt, in his Whidden Lectures of 1966, made out a case for Picasso's *Guernica* as belonging to 'a great tradition in European art . . . (in painting) the Apocalypse or the Last Judgment as symbols of the evil of

the world and the doom which must befall it' (p. 56). There may indeed be present in *Guernica* suffering humanity, violence, horror and a central dramatic opposition between brutality and innocence; but it was not created by an artist in any way aloof from the conflict which lay before him, appalled at war as such. On the contrary: Picasso explicitly supported the Communist cause, published a political manifesto with the painting, and saw in the commission for the Spanish Pavilion at the Paris World Fair an unrivalled opportunity to aid his party. Only some saving consideration of subtlety deprived *Guernica* between its third and fourth states of an upright Communist clenched fist dominating the centre of the painting, and indeed much of the symbolism of the 25 x 11 foot mural has greater power and urgency in earlier work, not to mention its inferiority to several of the drawings.

As Blunt saw more clearly in 1937, *Guernica* was 'basically . . . the same as Picasso's bullfight scenes' (Spectator 6.8.37, p. 241), and on a comparable level of emotion. That its handling of masses is masterly need not be denied, but this is not what the public salutes when it calls *Guernica* Picasso's greatest work.

Picasso ensured that *Guernica* will continue to be perceived as a political icon rather than as a work of art by his stipulation that it remain in New York (where it enjoyed, to his contentment, a far larger world audience than was available in Spain) until his country returned to 'democracy'.

Guernica comes home now as an object of hate to the right and an object of veneration to the left, an object of politics and myth rather than of art, an object whose real value and place in Picasso's work is still obscured by facile adulation. The Prado must devoutly wish it was elsewhere.

Guernica exhibition opening in Madrid, 23 October, 1981. Left to right: Frederico Sopena, Director of the Prado Museum, Iñigo Cavero, Minister of Culture, Mrs. Cavero, Mrs. Calvo-Sotelo, Leopoldo Calvo-Sotelo, President of the Government, Javier Tussell, Director General de Bellas-Artes.



Mariano Fortuny, 1871-1949

Until 3 January 1982

The Art Institute of Chicago
Michigan Avenue at Adams
Street, Chicago, Illinois 60603

The first major American exhibition devoted exclusively to the work of 'The Magician of Venice', Mariano Fortuny, includes more than 130 of the influential designer's textile and costume creations. Dresses, jackets, coats, and fabric panels painted in gilt and silver on velvet are displayed. Also featured is Fortuny's masterful invention of the pleated gown — the Fortuny process of pleating was kept secret during his lifetime and is still without imitation today. This exhibition is partially supported by grants from the National Endowment for the Arts, with additional funding from Neiman-Marcus and the Woman's Board of the Art Institute.

Precolumbian Art of Costa Rica

20 December 1981 - 9 May 1982

National Gallery of Art
Washington, D.C. 20565

This exhibition offers a remarkable assemblage of ceremonial, utilitarian and decorative objects from the Precolumbian cultures and styles of Costa Rica. More than 300 pieces will be displayed, dating from c. 500 BC to the mid-16th century AD. This is the first such exhibition outside Central America, and the first to place examples from Costa Rica's various Precolumbian cultures in chronological order.

(Right)

John Singer Sargent. Mrs. Edward L. Davis and Her Son, Livingston Davis, 1890, 86 x 48 inches. Los Angeles County Museum of Art, Frances and Armand Hammer Purchase Fund.

American Portraiture

Until 31 January 1982

Los Angeles County
Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

This first major loan exhibition devoted to American formal portraiture charts the social and political changes that took place during 200 years of American history.

The exhibition focuses on four stylistic periods: Colonial (1720-1775); Federal (1775-1810); Romantic (1810-1865); and the late 19th and early 20th centuries. Among the 74 paintings are John Singleton Copley's *Sir William Pepperell and His Family*, 1778, and George Bellows' *Elinor, Jean and Anna*, 1920. These portraits of national leaders, society women, clergymen, military commanders and family groups were selected from public and private U.S. collections and illustrate the significant role formal portraiture has played in American painting. 'American Portraiture in the Grand Manner: 1720-1920' was organized by the Museum's Curator of American Art, Michael Quick, and was made possible in part by a grant from Merrill, Lynch, Pierce, Fenner and Smith Inc.



Christie's Wings and Wheels Sale

6 December 1981

Orlando Airport
Orlando, Florida

The sale includes a Sopwith Camel, a replica of the Red Baron's Fokker Tri-plane, and a 1934 Packard 12 cylinder dual cowl Phaeton. All are from The Wings and Wheels Museum Collection of Cars and Airplanes.

Sotheby's Whaling Collection Sale

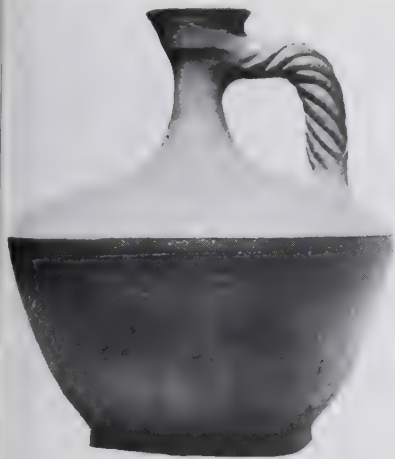
11-12 December 1981

Sotheby, Parke Bernet
1334 York Avenue
New York 10021

The internationally renowned Barbara Johnson whaling collection is, according to the head of Sotheby's American Furniture and Decorative Arts Department, William W. Stahl, 'the largest, most comprehensive private collection of nautical and marine whaling material ever assembled'. A major highlight of the auction year, this multi-million dollar collection includes superb scrimshaw teeth including the famous *Susan's Teeth*, the earliest known dated teeth and most important piece of scrimshaw in the collection. Also available are hundreds of whaling tools, including the Macy collection of harpoons.



(Above)
A 1930 Duesenberg. To be sold by
Christie's, 6 December 1981



(Above)
Hellenistic pitcher (lagynos), 3rd – 1st century BC, with a broad ring base, sharply defined shoulder and a twisted handle, the surface is covered with a cream coloured ship, 267mm. Charles Ede.

121 Antiquities

15 November 1981 onwards
Charles Ede Limited
37 Brook Street
London W1

It is difficult to imagine what nurses in Alice Springs, accountants in Epping and a Texan millionaire have in common – the answer is their passion for antiquities, which can best be defined as 'the art and artefacts of the ancient world' dating from 7,000 BC to AD 500.

Charles Ede offers a wide selection of works including Roman, Persian and Egyptian carvings, surgical instruments, weaponry, bronze and terracotta sculptures, buckles and other artefacts. It is fascinating to compare the work of contemporary artists to the forms that were produced in these ancient civilisations. The exhibits are on view in the gallery and can be purchased by catalogue.

Winter Exhibition

Until 25 December 1981
Johnny van Haeften
13 Duke Street, St. James's
London SW1

The sumptuousness of the Golden Age of Dutch and Fle-

(Right)
Abraham Bosschaert. Still Life, oil on panel, 43 x 35.5 cm. Johnny van Haeften.

mish painting is reflected in this exhibition of over 30 oils on panel and copper.

The *Still Life of flowers in an ovoid vase* on a ledge with shells and fruit by Abraham Bosschaert (1613–43), is one of the richer and most representative exhibits. The wealth of nature is the result of meticulous attention to detail, deviously completed by the artist's disguised signature on the stone ledge. Works by Verelst, Wouwerman, Wildens, Hans Bol and others will be on view.

Exhibition of Handbags

1–9 December 1981
John Jesse and Irina Laski
160 Kensington Church Street
London W8

If you are looking for the unusual, then a stylish handbag from this exhibition might suit your requirements. The exhibits date from 1900–1970, from Cartier to Paco Rabanne, from embroidered silks and brocades to hard Art Deco plastic, aluminium, chrome, ostrich, sharkskin and elephant.

Smithfield Week

7 p.m. 10 December 1981
Bonhams, Montpelier Street
London SW7

Coinciding with Smithfield Week, 7–11 December, Bonhams are holding a sale of fine sporting and livestock paintings, which include hunting, racing, shooting and fishing subjects together with prize oxen, sheep, pigs and poultry. Fine wines from English vineyards will be served before the sale 5.30–7 p.m.



Oil Paintings by Thomas Daniell

17 November – 4 December 1981
Eyre and Hobhouse Limited
39 Duke Street, St. James's
London SW1

Thomas and William Daniell's aquatints for *Oriental Scenery* are perhaps the most popular representations of India in the late 18th century. Recently their watercolours and drawings executed in India have also become well known.

This exhibition offers a rare opportunity to see together a dozen oil paintings by Thomas Daniell. They reveal him, not only as an acute observer of the Indian scene, but also as an artist, like many others of his generation, imbued with a Romantic imagination and a strong feeling for the drama of nature.

Daniell's subjects include crashing waterfalls, bizarre temples and a lively interior with dancing girls.

Briony Llewellyn

(Below)

Thomas Daniell. *The Choultry Below the Main Waterfall at Courtallum, Tinnevely District, South India*, exh. RA 1808, 39 × 54½ inches, Eyre and Hobhouse



Craftsmen of Distinction Christmas Exhibition

Until 31 December 1981
Charles de Temple
52 Jermyn Street, London SW1

The theme is Magic, Mirrors and Masks and it is the 9th exhibition in Charles De Temple's Craftsmen of Distinction series. Works in wood, glass, ceramics, textiles, *trompe l'oeil* pieces and exotic clothes will be on view.

Paintings for Collectors

18 November – 18 December 1981
Roy Miles Fine Paintings
6 Duke Street, Saint James's
London SW1

Roy Miles always takes things by storm and characteristically his exhibition appears on the art world market in 'grand style'. There are over 20 major 19th Century works by Frampton, Sims, Riviere, Alma-Tadema, Waterhouse, Goodall, Fisk and others.

The Painted Bridge by Sir William Russell Flint is just one of the excellent works in the exhibition. The loose brushwork, distinguishes his style from the taut tweeness found in many works of this period. The pastel tones create shimmering shadows and floating chiffons resulting in a delightful sense of freshness.



(Above)

Russell Flint, *The Painted Bridge*, 60 × 40 inches.

Annual Exhibition

Until 18 December 1981
Robert Noortman Gallery
8 Bury Street, St. James's
London SW1

Fine works by Henri-Joseph Harpignies, Francois Bonvin, Felix Ziem, Eugene Isabey and others are included in this 6th Annual exhibition of 19th century French watercolours and drawings.

Ikko

10 December 1981 – 10
January 1982
The Photographers' Gallery
5–8 Great Newport Street
London WC2

Ikko Narahara was born in 1931 in the province of Fukuoka and became a professional photographer in 1956, eventually settling and working in Tokyo. His Buddhist education has led to a metaphysical style which is central to his work. His study of Zen taken in the Sojiji Temple in Tsumurumi is an example of his mystic approach to his art.

**British Sculpture in the
Twentieth Century**
Until 24 January 1982
Whitechapel Art Gallery

While the Sculpture Galleries at the Tate are today sadly devoid of sculpture except for temporary displays of recent acquisitions, it is still possible in some of our grand provincial and regional galleries, which have never had time to catch up with passing trends of display, to feast the eye on collections of late 19th and early 20th century sculpture. Both the City Art Gallery and Museum in Glasgow and the National Museum of Wales, for instance, make full use of their great halls, monumental staircases and galleries to display portraits of national heroes, allegorical or biblical scenes, or poignant genre groups.

Part I of the exhibition at the Whitechapel was impressive although unfortunately part II, which covers developments from 1950 to the present day, could not be fitted in under the one roof. On the ground floor the sculptures, ranging from *fin de siècle* through primitive and Vorticist to pre-Second World War modern, jostled each other for space like a crowd of people so that the spectator was constantly turning within a restricted space from one artist or development to another and back again. The exhibition followed in the footsteps of the Arts Council's didactic 'Pioneers of Modern Sculpture' (1973) with the important difference that

there were many less British examples in the latter; the British were not pioneers but they nevertheless produced excellent sculpture. There has already been a revival of interest in public sculpture of the turn of the century and this year has seen the publication of two serious books, *The Albert Memorial* by Stephen Bayley and Arthur Byron's *London Statues; A Guide to London's outdoor Statues and Sculpture*. For the generation born after the Second World War those Victorian monuments have a particular fascination; even late-Romantic subjects such as Gilbert Bayes's *Sirens of the Ford* (1899) are imbued with national hubris. One has only to compare such a work with the mock-patriotic style of Gilbert and George's recent photopieces, also recently shown at the Whitechapel, to realise what a gulf there is between the two.

France dominated the birth of modern sculpture in Britain just as it did painting. The reaction to academic sculpture in both countries can largely be attributed to Auguste Rodin who, albeit an Academician himself, broke with the tradition of the smooth, finished surface. The section entitled *Rodin and Expressiveness* acknowledged this debt and included pieces by Epstein and the still underrated Gaudier-Brzeska. The debt to France did not end there. The following section of pre-First World War sculpture, *The Primitive, the Archaic and The Modern*, con-

tained some of the gems of the exhibition: Epstein's copulating *Doves* and the small relief *Birth* testify to his admiration for Paris-based artists such as Brancusi and to their 'discovery' of ancient and tribal cultures. The interest in Primitivism had the two-fold effect of revolutionising the concept of what was beautiful and of reviving the technique of carving direct onto the stone or wood.

Eric Gill emerged as a considerable sculptor, although much of his major work is *in situ* on buildings and can only be seen through slides. Epstein remained consistently strong throughout the different phases of his career. The reconstruction of the Vorticist *Rock Drill* (1913-15), where the robot-like torso is seated on an actual piece of machinery, still sends shivers down the spine. Epstein wrote of it: 'here is the armed, sinister figure of today and tomorrow. No humanity, only the terrible Frankenstein's monster, we have made ourselves into'. His *Consummation Est* (1937) in a later section, which the Scottish National Gallery of Modern Art has recently bought, is worked from a massive block of alabaster over two metres in length. Its hieratic pose, a sort of passivity combined with strength, is in complete contrast to the *Drill*. Henry Moore's reputation is so established and his sculptures so much part of the post-war townscape, that it was refreshing to see his early work in the context of his contemporaries. Although the mark of Picasso was

there – *Four Piece Composition* (1934), where the female figure was for the first time conceived in terms of separate components, echoes Picasso's drawings of the 30s – they are fine and original pieces.

The upper gallery had sections on architectural sculpture (covered by a slide show and illustrations), Constructivism, Surrealism, the animal, and the return to the figure in the 40's. After the contrasts of the early part all this came as a slight anticlimax and would undoubtedly have benefited from being shown with examples from the 50s, 60s and 70s. The exhibition as a whole conception was excellently timed.

We are witnessing something of a rebirth in commissioning for public and private sites, much facilitated by the Arts Council's Art in Public Places Scheme under which even the private patron can receive a grant. The Sun Life Assurance Headquarters in Bristol recently commissioned a sculpture by Nicholas Pope and Lincoln's Inn Fields are now graced with a Barry Flanagan.

Part II of the exhibition shows the evolution of sculpture in the post-war period. The work of Paolozzi, Turnbull, Chadwick, Butler, Armitage, Flanagan and Long are on view. There will be sections covering the '60s showing the development of abstract, pictorial, pop, figurative and kinetic sculpture.

Francesca Calvocoressi

(Below)
Henry Moore. *Four-piece
Composition (Reclining Figure)*.
Tate Gallery.



Impressionist and Modern Paintings

Until 12 December 1981
Galerie Daniel Malingue
26 Avenue Matignon
75008 Paris

For the second time this year, Daniel Malingue is holding an exhibition of the paintings and sculpture entrusted to him for sale. These include a Raoul Dufy watercolour of Paul Poiret's models (1941), a bronze by Henri Matisse *Petit nu au canapé* (1924) and a winter view of the famous Montmartre cabaret *Le Lapin Agile* by Maurice Utrillo (1924). Fautrier, Harpignies, Kisling, Leger, Lepine, Picabia and de Vlaminck are amongst the other artists represented.

Tableaux et Dessins Anciens

Until 24 December 1981
Didier Aaron & Cie.
32 avenue Raymond Poincaré
75116 Paris

Olivier Aaron had an artistic background in Paris, New York and London before creating a department of Old Master paintings and drawings in the gallery owned by his father, Didier Aaron, the well-known 18th-century specialist. Here, Olivier presents some of his latest acquisitions: the 17th-century Northern Schools, with landscapes by Breughel de Velours



(Above)
Maurice Utrillo (1883-1955). Le Lapin Agile sous la neige. Galerie Daniel Malingue.

and Jan Breughel II, and a rare hunting scene by Anton Mirou. Other works show the different tendencies of 18th-century art and a series of early 19th-century paintings by Louis-Léopold Boilly. Neo-classical and architectural drawings, as well as a study by Tiepolo for a painting in the Louvre, complete this show.

Charles Filliger, 1863-1928

Until 15 February 1982
Musée du Prieuré
2 rue Maurice-Denis
78100 Saint-Germain-en-Laye
France

It was André Breton who, in 1953, recognised the importance of both the talent and the message of this forgotten artist. But his articles and the exhibitions he organised came 25 years after Filliger's solitary death, too late to answer his desperate cry for

help in his misery.

Filliger settled in Pont-Aven and then Pouldu; between 1889 and 1891 he worked in the company of Gauguin, Serusier and Bernard. In Brittany he found a primitiveness which corresponded to an ideal, but he was also fascinated by the strength which emanates from Byzantine art. Evolving away from the Pont-Aven style, he began to research into colour, his chromatic notations becoming more and more mystic, until they resembled Hindu mandalas.

This present exhibition of 119 paintings gouaches, watercolours and decorated pottery, the first to be presented by a museum, takes place in the former home of Maurice Denis.

Turner in France

Until 10 January 1982
Centre Culturel du Marais
26-28 rue des Francs-Bourgeois
75003 Paris

The Centre Culturel, situated in the heart of the historically rich area of Paris, the Marais, is an official organisation financed by the City of Paris and the French Government. It has already put

(Left)
Charles Meynier (1768-1832). Entrée de Napoléon à Berlin. Olivier Aaron.



on such highly successful exhibitions as 'Goya', 'Hollywood', 'Dürer' and 'Hokusai'.

This exhibition follows William Turner (1775-1851) on his exploratory journeys through France, which he made between 1802 and 1845. Over 200 drawings, watercolours and paintings trace the evolution of his style, from the minutiae of the topographical painter he was at the beginning to the splendours of his later period, where sky, clouds, sea and sand blend and intermingle in light and colour.

The text of the catalogue for this magnificent exhibition has been written by British specialists of Turner and his times.

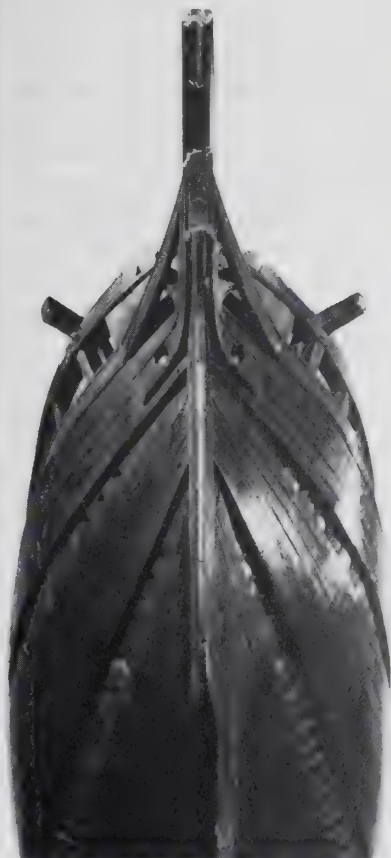
L'Art dans la Marine

Until 14 February 1982
Le Louvre des Antiquaires
2 place du Palais Royal
75002 Paris

Handicrafts such as carving on bone, ivory, coconuts and shells (known as scrimshaw) were practised by sailors by way of pastime during long whaling and other voyages, and figureheads, scien-

(Below)

A naval dockyard maquette, early 19th century. Hubert-Bonnal collection. Le Louvre des Antiquaires.



tific instruments and maquettes of boats were only a few of the objects made by seamen and shipbuilders. For artists and craftsmen, the sea too has been an eternal source of inspiration.

This non-selling exhibition, which covers the 16th to the 19th centuries, includes marine paintings, engravings, porcelain, naval arms, a fully rigged 1839 maquette with 104 cannons, as well as sextants, compasses and many other curious and unusual pieces.

It is uncommon, in France, for public collections to be shown on commercial premises. However, the shows in the Louvre des Antiquaires, organised independently of the dealers, are well known for their good presentation and high standards.

Florentine Baroque drawings

Until 18 January 1982
Musée du Louvre Pavillon de Flore, Palais du Louvre
75001 Paris

150 sheets of drawings have been chosen from the Cabinet des Dessins's collections to illustrate the principal stages in the evolution of Tuscan art from 1570-1580 to 1720.

(Right)

Francesco Boschi (1619-1675). Jeune femme drapé. Cabinet des Dessins, Louvre.

The projects, sketches, free studies or finished drawings are in many different techniques. Particular importance is being paid to colour . . . sanguines, lavis, pastels, paper in muted and unusual tones, chiaroscuro created by the brushing of gouache on dark grounds.

Two thirds of the drawings shown here were owned by Filippo Baldinucci (1625-1696), cataloguer of the Medicis' collection of graphics and author of a general history on Italian art.

(Above)

William Turner. Sisteron. Victoria and Albert Museum. Centre Culturel du Marais.

They were found and saved in Florence by Baron Dominique Vivant Denon, through whom they were acquired by the Louvre in 1806.

The Louvre is at present reclassifying the Italian drawings in its collections and have already published two volumes of a general inventory.

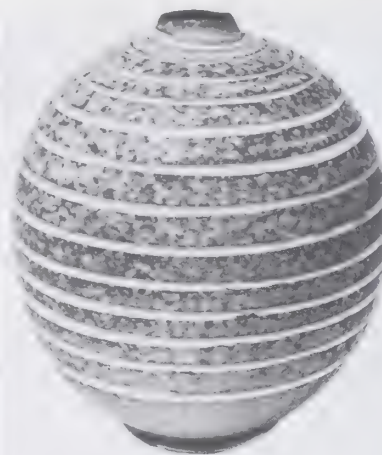


The Painting of P'u Hsin-yü
23 December 1981 –
10 January 1982
The Arts Centre
Harbour Road, Hong Kong

The interest in this exhibition is perhaps two-fold. First there is the fact that P'u Hsin-yü was one of the last surviving scholar-painters. Born in 1897, he was a scion of the ruling Manchu, or Qing, dynasty. His early training was as just such a privileged person – in the traditional arts of China. But he seems to have felt attracted, as did many young Chinese of those days, to the half-understood ideas filtering in from the West, and he went to

Germany where he earned doctoral degrees in astronomy and biology. Returning home, he gave up science and retired to a house in the Western Hills outside Peking. He moved to Taiwan on the advent of the Peoples' Republic, and died there in 1963. In Taiwan he is honoured as a man of 'triple distinction' – outstanding excellence in calligraphy, poetry, and painting. So the work we see in this exhibition is a manifestation – one of the last – of an ancient, honourable, and brilliant tradition.

The second interest must be in the quality of the painting itself. Here we come to a reflection of the latter days of that tradition.



(Above)

Gerd Knäpper. A jar with shallow grooving; entirely Oriental in inspiration despite its contemporary appearance.

P'u painted well in an entirely expectable and purely academic manner. He felt about whatever subject he painted exactly as would a painter of a century ago – rather as if we were to find in England a watercolourist with brilliant handling of colour in the manner of Turner, for example who could paint and always did paint Turner subjects with exactly the outlook of Turner. We would be interested, intrigued, but hardly feel the prodigy to be an important contemporary painter.

This is basically the way that late *literatus* painting went in China. There is nothing in the work of P'u to say he lived in the 20th century (during which century all his work was done.) There is everything to say he was a technically skilled artist who might have been painting in the early 19th century.

So that what we are looking at is that peculiar, somewhat uneasy phenomenon, akin to the sight of a fly of a million years ago in the amber of that millennial time, wonderful painting done only yesterday but saying things that painters a century and more ago were saying with real conviction.

Meticulous, delightful painting it is, full of charm, exuding all the great achievements in the realm of technique evolved by great painters in the past, and totally irrelevant except as afterthoughts on a historical process to our times.

(Left)

P'u Hsin-yü. Phoenix on a rock with tree, 37 x 20 cm.

Gerd Knäpper – Ceramics
23 December 1981 –
9 January 1982
The Goethe Institute Gallery
Hong Kong

Since the pioneering days of Bernard Leach who went to Japan and came back with a whole revitalising outlook for 20th century Western potters, there have been many others to whom the ceramic arts of contemporary Japan have acted as a compelling magnet.

While the great ceramic tradition of China died out there in the 19th century, that of Japan, owing in many ways more to Korea than to China, at least in later centuries, remains still a thing of abundant life.

In Japan, then, the great Oriental genius in ceramics has its contemporary manifestations. All potters know this, and in one way and another all the important Western potters of this century have been (and would willingly acknowledge it) indebted to the peculiar genius of a handful of Japanese.

Gerd Knäpper is no exception. Born in Germany in 1943, Knäpper reached Japan by working his way on a ship. He stayed there for six months to study pottery at Seto. Next year he returned, married a Japanese, and has been there ever since – a dozen years or so.

The 100 pieces of his work in this exhibition demonstrate that whatever the nationality of the potter, he or she who works in Japan turns into a Japanese potter, with subtle differences, indeed. But basically the inspiration comes from the fertile Japanese way with clay and glazes.

One detects the strong and subtle influence of the great Hamada in some of the shapes of vases and bowls, free, controlled, powerful, and made luminous in the mind with those splashed and yet controlled coloured glazes of the great Japanese master. Many of the forms are really Japanese, or at least Oriental.

This is a superb exhibition of the work of a man dedicated to his art and working at the highest peak of his performance as a potter.



H.R.H. Prince Bernhard opened **Christie's New Auction Rooms in Amsterdam**. Christie's acquired the former Maritime Museum in 1979, and after London, New York and Rome, the new four storey building will be Christie's fourth permanent auction room. Attending the opening was Jo Floyd, Christie's International Chairman, H.R.H. Princess Christina, her husband Jorge Guillermo, the British Ambassador, Mr Philip Mansfield, the Swedish Ambassador, Mr Hasslet, the German Ambassador, Mr Fischer, The Australian Ambassador, Mr Crawford Cumues, and the *crème de la crème* of Dutch society.

In London the **British Museum opened its new Egyptian Sculpture Gallery**. The Prime Minister Mrs. Margaret Thatcher, Mr. Denis Thatcher, the Egyptian Ambassador, Mr. Hassan Abou-Seéda, Director of the British Museum, Dr. David Wilson, Chairman of the British Museum Trustees, Lord Trend, and the Duke of Gloucester were able to admire the great neo-classical gallery; designed by Robert Smirke 150 years ago. Visitors to the Egyptian Sculpture gallery can now see the sculptures in chronological order

running from south to north.

The Mayor of Kensington and Chelsea unveiled **The Sun God, by Jacob Epstein**. The sculpture was unfinished, weighs half a ton and stands in a seven foot block of stone. It was presented to the council in 1971 by the widow of the artist, but has remained in the Town Hall basement until a home was found for it in the Chenil Galleries.

Before attending the opening party of **Braco Dimitrijević's work at Waddington Galleries** I was glancing through the comprehensively illustrated catalogue and a stranger seeing the cover asked curiously what each picture *really meant* – there are no answers to this question – Dimitrijević's enigmatic works are there to pose questions of art history. The opening evening was a large and enjoyable 'street party'. I use the word 'street party' with justification – Leslie Waddington has now built his third gallery at number 4 Cork Street, he already owns numbers 2 and 34 and Waddington Graphics at number 31. The guests were able to move freely between all the galleries and large numbers of distinguished artists and guests remained outside drinking and reflecting

on the various works on view.

Can agony be elegant? **Cecil Beaton's War Photographs 1939-45** show another little known aspect of the fashion photographer and socialite. Many of the works are poignant and valuable records of the soldiers and the turmoil of war but all the photographs retain elements of the style that made Cecil Beaton a celebrated society photographer. The Imperial War Museum will be exhibiting his war photographs until October 1982. It is hardly surprising that the opening party was a glittering occasion, with many society friends of the photographer present: Lady Diana Cooper, Viscount Camrose, Lord Geoffrey-Lloyd, Margaret Duchess of Argyll, Princess Joan Ali Khan, Dame Anna Neagle and Peter Quennell. Jane's have published *Cecil Beaton, War Photographs 1939-45*, £12.95, which is a well researched and illustrated work by Gail Buckland, a friend and work colleague of Beaton's in his last years, the foreword is by Peter Quennell.

In the United States an exhibition entitled **The World of Dance** opened as a tribute to William Como, Editor of *Dance Magazine*. The gala reception

drew many celebrities from the dance and art worlds and the highlight of the evening was the presentation by Ted Seth Jacobs of his portrait of William Como.

1: H.R.H. Prince Bernhard of the Netherlands with the British Ambassador, Mr Philip Mansfield C.M.G. Christie's.

2: Peter Quennell and Lady Diana Cooper. Imperial War Museum.

3: Braco Dimitrijević. 'Dust of Louvre and Mist of Amazon'. Peacocks looking at 'L'Aubade' by Pablo Picasso. Waddington Galleries.

4: The Prime Minister Mrs. Margaret Thatcher, Mr. Denis Thatcher and Mr. T. G. H. James, Keeper of Egyptian Sculpture. The British Museum.

5: The Lord Mayor of The Royal Borough of Kensington and Chelsea unveiling *The Sun God*. Chenil Galleries.

6: Left: William Como. Right: Ted Seth Jacobs presenting his portrait to Mr. Como. Coe Kerr Gallery. Photograph: Louis Peres.

Here — with the approach of Christmas — are some books which are acts of pleasure rather than acts of duty.

One which is definitely both is Francis Haskell and Nicholas Penny's **Taste and the Antique: The Lure of Classical Sculpture, 1500-1900** (376 pages, 180 black and white plates, Yale, £20), a fascinating inquiry into that state of mind which once hailed the Venus de Milo as 'pure comme un éclair et comme une harmonie' (Leconte de Lisle), which rhapsodised over the Torso Belvedere as displaying 'the traces of superlative genius' (Joshua Reynolds) and which found words inadequate, before the Venus de Medici, 'to describe the indescribable' (Byron). For some 400 years after the laying out by Bramante of Julius II's garden of statuary in the Belvedere, 'it was accepted by everyone with a claim to taste that the height of artistic creation had been reached in a limited number of antique sculptures . . . all this has now changed,' Professor Haskell and Mr. Penny write, 'and with a thoroughness that would have been beyond the imagination of generations of art lovers who looked upon the beauty of the Apollo Belvedere and the Venus de Medici as the only bulwarks of absolute values in a world governed by capricious and frequently changing tastes'.

This outstanding book describes four centuries of prostration of European and American taste before the antique; it should be in the library of everyone concerned for the visual arts. Presenting much wide-ranging research with grace and literacy, it joins the small class of indispensable volumes in the history of art. It is no slur on it to observe that it is long on taste and short on philosophy, so that, for example, it leaves the central question of *why* classical sculpture attracted such veneration largely unresolved; a companion volume in the history of ideas would be an intriguing addendum. In describing the surge of enthusiasm for antique sculpture in cinquecento Rome, Haskell and Penny point to the placing on public view in the Capitol of numerous ancient bronzes by Sixtus IV, to the

(Right)

Mrs. Van and Harry Sperling fighting for the shuttlecock. Skating on the Water at Dynes Hall, 1817. Victor Gollancz.

uniqueness of the Belvedere collection, to the praise of Michelangelo for an Amazon of the Cesi family ('nothing . . . was more certain of guaranteeing fame for an antique'), and to the fashions of kings and popes. It is only part of the story, and without reprinting all Vasari and his friends on the 'absolute divinity' of the Roman style, it would have been *ad rem* to say more about the frame of mind, shaped by religion, history, warfare and philosophy as well as by taste and fashion, which proved so receptive to the antique. This may imply that the 'history of taste' is a faintly dubious genre, which it is; the present volume, nonetheless, is required reading.

The ancient world is brilliantly on display in two more sumptuous books from Roloff Beny: **Odyssey: Mirror of the Mediterranean**, with Anthony Thwaite (371 pages, 133 colour and 162 duotone plates, 42 linecuts and seven maps, Thames & Hudson, £30) and **The Churches of Rome**, with Peter Gunn (288 pages, 32 colour and 170 black and white photographs, 20 line drawings, Weidenfeld & Nicolson, £15).

Beny is among the master travel photographers of our times; his pictures convey the stillness and silence of ruins with an unrivalled skill, and his superb mood-compositions lead the viewer in. Having given us Italy, India, Ceylon, Japan and Persia in previous volumes, he is rightly treated as the senior partner in both these books. **Odyssey** (misleadingly entitled: it does not follow the eponymous hero from Corsica to Corfu, but wanders everywhere on the Mediterranean) is in series with the luxurious production Thames & Hudson gave him in Italy. The increased quality of colour reproduction compared with the 1974 book is noticeable, as is the technical improvement of the film in capturing light. The poet and critic Anthony Thwaite provides another son-et-lumière



text of aromatic suggestiveness of the sort which seems to be *de rigueur* for these volumes.

In **The Churches of Rome** Peter Gunn bridges the alternatives of writing detailed notes on each church and rewriting the art history of Rome since 625 AD. He offers a broad narrative of church and art history and sets his individual churches chronologically within it, a method certainly preferable to a lifeless catalogue of buildings and contents. It is not a text shot through with the luminous insights and feeling of — say — an Adrian Stokes, but it is elegantly done, and when inspired by genuine enthusiasm rises to the inspiration of Beny's remarkably-angled photography.

Contemplation rather than detailed reading is also offered by **European Drawings 1375-1825** (291 pages, eight colour and 141 monochrome plates, Oxford,

£35), which presents 125 masterpieces from the Pierpont Morgan collection with catalogue raisonnée. Many are well-known to us from comparable luxurious exhibition volumes prepared by Miss Felice Stampfle and others.

The present selection is an almost ideal survey in miniature of the major schools of European draughtsmanship, remarkably comprehensive, remarkably even in quality and unaffected by any predilections of personal taste (Pierpont Morgan is not known to have had any). The balance, and the total absence of feeling of 'one man's collection' among these, the finest Morgan drawings, is explained by the origins of the choice here offered. Half are from the dealer collection of Fairfax Murray, the rest from multiple large collections acquired during Miss Stampfle's years as curator.

Morgan's collection — more an

accumulation, in fact – did not suffer from bias, affectionate prejudice or independence of mind. He liked almost everything, and quality in particular. He preferred to buy large collections in toto (Irwin, Vanderbilt, Fairfax Murray) than to pick and choose. He was offered almost everything, and took a great deal of it. Confronted on his Grand Tours by the impoverished nobility of Europe, his heart melted. (Roger Fry was with him at the Grand Hotel, Perugia in 1907 when a Count Torelli sent up his card. 'What did he want'). I knew the answer beforehand – family heirlooms to be offered to Pierpont Morgan . . . The poor count had rushed from Rome to Perugia to catch the golden shower and there they were displayed . . . if only I would intercede with il Morgan . . .'). His was, said Fry crushingly, a mind of 'perfect insensibility' – in fact the perfect vehicle for forming a collection of importance with detachment and impartiality. The present valuable anthology ranges from the late Trecento to Turner.

Watercolour drawings of a very different sort are offered in **Mrs. Hurst Dancing & Other Scenes from Regency Life, 1812-23** (156 pages, 70 colour plates, Gollancz, £8.50). This is an enchanting album from an unknown but skilful amateur, Diana Sperling, the younger daughter of a substantial landowning family living at Dynes Hall in Essex.

Her pictures bring alive 'the daily round, the common task' of country life in Regency England with a freshness and humour which could come straight from the brushes of the Bennet daughters in *Pride and Prejudice*. The family is seen hanging wallpaper, swatting flies, taking afternoon naps, gorging at dinner, dancing, riding to hounds, falling over stiles and into ponds and chasing sick chickens round the farmyard. Diana deals in vivid colours rather than light washes; she has wit, gaiety and *joie de vivre*; her sketchbook is dominated by people rather than topography, and is accomplished and charming. She is liable to be a great popular success.

Another amateur rescued from obscurity in recent times is

Cipriano Piccolpasso, whose **Arte del Vasaio** (facsimile edition and new translation of the original manuscript, 2 volumes, 165 and 223 pages, slipcase, Scolar, £95) makes a welcome reappearance after 47 years of unavailability.

The **Art of the Potter** was the first to set down the 'secrets' of any kind of European pottery manufacture, and as such is a monograph of immense importance in the history of ceramics. Yet when it was last put before the public in the elegant limited edition of 750 by Bernard Rackham and Albert van de Put, little was known about the author beyond his birth at Castel Durante, his profession of military architect to the Papacy and his noble connections. He has now emerged as something of a 'Renaissance man' – not, as we falsely thought, a 'doctor' of law or medicine from his misread signature in the prologue, but a courtly, bawdy, elaborately courteous gentleman and scholar, equipped with the practical skill in painting and drawing commended by Castiglione and instructed as an amateur in the art of majolica by his brother. He was a courtier and Papal surrogate between 1539 and 1575 at Padua, Urbino and Perugia; his disgrace at Perugia is now explained (by Cecchini) by his public beating of an insulting youth in the piazza on a winter morning. He has 'come alive'.

Fresh light is also thrown by a new and more accurate translation by Ronald Lightbown and Alan Caiger-Smith, with more specific descriptions of vessels and equipment. Both editors dismiss the date of 1548 on the title page and accept the 1556/7 hypothesis of Rackham in 1934. This new edition is luxurious and beautiful even by Scolar's high standards, and unlike 1934 offers a facsimile of every page. A 'manual' edition is due to follow at a lower price.

Christmas stockings should gratefully receive Kenneth Clark's **Moments of Vision** (191

(Right)
Massimiliano Soldani Benzi.
Bronze copy of the dancing faun
at Blenheim Palace. Yale
University Press.

pages, John Murray, £9.50), a first selection of hitherto scattered essays and lectures, or, for the romantically minded, the charming facsimile of William Morris's **A Book of Verse**, introduced by Roy Strong and Joyce Whalley (70 pages, illustrated in full colour and gold, Scolar, £7.95). Painted by Burne-Jones and Fairfax Murray, illuminated by Morris and George Wardle, it was part of Morris's campaign to win the heart of Lady Burne-Jones, with whom he shared a cupboard love. If the poetry seems somewhat intense, the art-work is enchanting.

British readers may also appreciate the Royal Academy's reissued catalogue of the hugely

successful exhibition of **Post-Impressionism** (303 pages, about 20 colour, 400 black and white plates, Weidenfeld, £9.95), as indeed among other good causes **The National Trust Atlas** of roads in England and Scotland (224 pages, colour photographs and detailed road maps, NT/George Philip, £9.95), with which one need never be lost and never be caught short over the whereabouts and merits of the nearest country house.

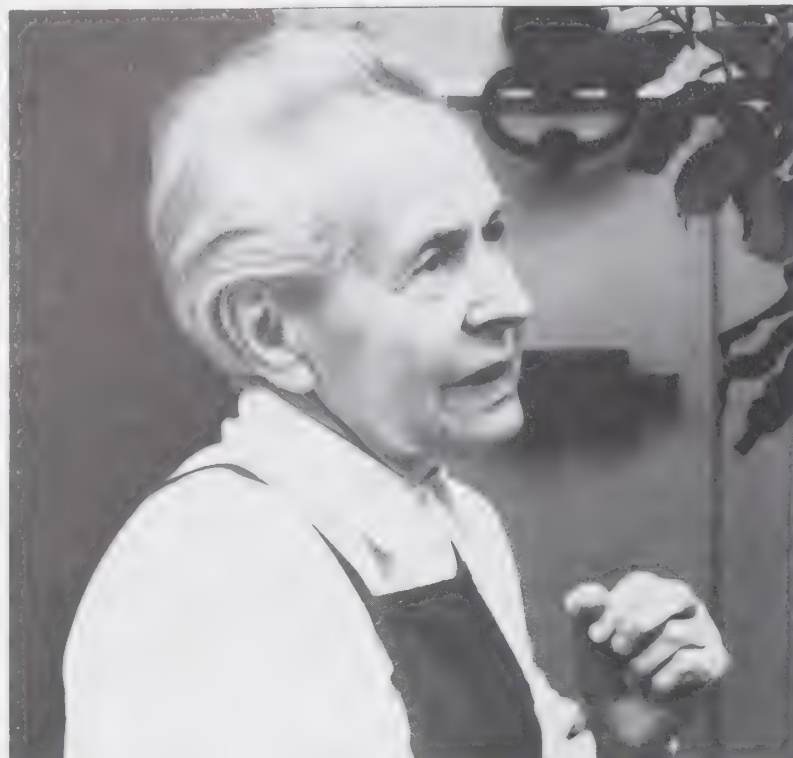
All books reviewed in this section are available from St. George's Gallery, 8 Duke Street, St. James's, London SW1.
Telephone: 01-930 0935.



Lucie Rie talks to John Houston

Lucie Rie came to England in 1938 to escape the consequences of the Anschluss – the union that year of Austria with Hitler's Germany. Until then she had lived in Vienna; born there in 1902, she studied pottery at the Kunstgewerbeschule from 1922-1926. Lucie Rie's pottery teacher was Michael Powolny who was so laconic that Lucie Rie was never sure of what he thought of her work. But it was certainly Powolny, and probably Hoffmann as well, who chose an over life-sized ceramic figure that she had made to a fellow student's design, for the Austrian Pavilion at the 1925 Paris Exposition (the original 'Art Deco' show). Her own work at this time was still developing out of borrowed forms: rustic pots with peasant charm that probably came from Powolny, and fluted forms that were softened versions of some of Hoffmann's metalwork designs. But her admiration was already for tougher, simpler forms. Her first thoughts about becoming a potter probably began with some of the Roman pots which had been found on an Uncle's estate. She still tries, and fails, to match the stability of one favourite broad-rimmed but very narrow-footed Roman bowl.

Vienna was a city with a very high proportion of craftsmen. Technical elaboration and commercial success were generally better respected, and understood, than experimental or innovative work. Lucie Rie's admiration for some of Hoffmann's designs were part of her increasing interest in an austere vocabulary of forms. The work she made in the early 1930s was regarded by other potters as too simple in form and lacking in technical sophistication. Today these pots have great charm as well as a subtlety of form and surface. The textures are often evocative of painterly or patinated surfaces: of stone and



metal as much as of earthenware. Technically, the work was complex and daring. Ever since the 1930s her pots have been fired only once. She found, contrary to the rules of pottery that she had been taught, that applying slip and glaze to the unfired clay body produced a very intimate fusion of all the materials.

At Hoffmann's suggestion she showed her work briefly at the Wiener Werkstätte just before it closed in 1931. She did not sell anything. But although she was out of step with most Viennese craftsmen, she had supporters among the architects. Hoffmann, and his partner Haerdtl, consistently gave her work a prominent place in the exhibitions that they organised. Ernst Plischke, who had studied under Peter Behrens at the Vienna Academy while Lucie Rie was at the School of Arts and Crafts, became a close friend and vital influence on her work. As architect and designer he was keenly conscious of the problems and possibilities of developing the ideas of the Modern Movement. For Lucie Rie problems about concepts of space and particular sculptural qualities were matters of intuition and observation, not of theory.

In 1937 about 70 of her pots were included in the Austrian Pavilion (designed by Hoffmann) at the Paris International

Exposition. An American magazine praised this 'Remarkable... textured pottery like coral or sponge...' Lucie Rie visited the exposition and took some of her work on to London to try and interest some of the shops or galleries. None was interested. The following year, the year of the Anschluss, she was back in earnest, and for good. She set up her present workshop in a mews garage on the north edge of Hyde Park. She needed references and recommendations to get permission to work as a potter. Her reputation in Europe counted for very little. The tiny group of people who made up the English studio pottery establishment sincerely disliked her work. At the Royal College of Art William Staite Murray was brusque; at the Victoria & Albert Museum W.B. Honey observed that her earthenware pots seemed to be covered with stoneware glazes. Muriel Rose, the owner of the influential Little Gallery in London, told her that her pots lacked control, and Bernard Leach, already the doyen of English potters advised her that her pots were too thin and their footings too fussily turned.

Leach, typically, did not only criticise. He invited her to visit him at his Dartington pottery and there demonstrated his own approach to making pots. The long-term result was a life-long

friendship. After the war Leach came to like and support her work. But the more immediate result was that she made some Leach-like pots and turned away from the ideas that had distinguished her Viennese pots. During the war she worked in an optical factory, and immediately after the war she turned her pottery into a kind of factory making ceramic buttons to her designs. One of her helpers was Hans Coper. He had been an engineering student in Germany but now he chose to be a potter. The factory became a pottery again, with Lucie Rie and Hans Coper each making their individual work and also co-operating to produce a range of standard wares. It was Coper who renewed Lucie Rie's confidence in her Viennese pots and helped her to find her way forward again. He shared the studio until 1960 and remained her mentor and her most penetrating critic until his death this year.

Public interest in studio pottery grew steadily after the war. The influence of Bernard Leach and his pupils had developed an appreciation of pots with a rural and oriental character. The work of Rie and Coper (they almost always exhibited their pots together) was evidently derived from very different sources, including the ideals of the Modern Movement in Europe. It was not until some consequences of these ideals were belatedly absorbed by British designers in the late 1950s that Rie and Coper began to be recognised as major figures in studio pottery. In 1967 Lucie Rie was the subject of a major retrospective exhibition by the Arts Council.

'Lucie Rie: a Retrospective Exhibition 1926-1981' will be on view until 13 December 1981 at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich. The exhibition will be from 17 February – 28 March 1982 at the Victoria & Albert Museum, London.

John Houston is the Editor of *Lucie Rie*, published by the Crafts Council, 235 photographs, 42 in colour.

Conspicuous Consumption *Rachael Feild*

The Victorians were very good at celebrating Christmas. They had huge families, loved sentiment, adored Prince Albert for introducing the Christmas tree and made the most of every minute of the festive season in a tightly-packed programme of wining and dining, which would bring most of us to our knees today. Everyone ate themselves sick.

From before dawn when the under-tens crept to the ends of their beds and rifled bulging stockings of striped candy walking sticks, sugar mice, tangerines and gold sovereigns minted in dark chocolate, to the last over-extended moments of walnuts, brazils and cobs cracked to accompany the port, the sugared fondants and a final refreshing cup of tea, it was a season of conspicuous consumption.

There was breakfast with porridge, kidneys and kedgerie, brown eggs in silver egg-cups, toast and marmalade and coffee before Matins at eleven. The extended family filled the carved and crested pews and before them, in graduated rows of privilege and rank, sat the servants. Bootboys, gardeners' boys, grooms, footmen, valets, butler and steward on one side. On the other, strictly segregated, the kitchen maids, pantry maids, laundry maids, parlour maids, ladies' maids, cook and the housekeeper.

While the family ate a light lunch – a *veloute d'artichauts* perhaps, with a little poached turbot and a *baba au rhum*, cook dished up Christmas dinner in the Servants' Hall. Waiters hired specially for the occasion dealt out plates piled with turkey and ham, roast potatoes and cauliflower in cream sauce, Christmas pudding and brandy butter, and mince pies by the dozen.

After lunch the great double doors of the winter drawing room, out of bounds for days to children, were thrown open and there stood the tree, dripping with tinsel, rooted in a mountain of presents. It was a very special day indeed, for the nannies and

nurserymaids were feasting in the Servants' Hall and for once the children were in the sole charge of their parents. Papa played 'Bears' and 'Blind Man's Buff'. Little brothers teased their blushing elder sisters, big brothers gave piggy-back rides till all the little ones were sick with over-excitement. And no one said 'It will end in tears.'

The rising generation, bursting with goodwill and energy, exercised the saddle-horses in the afternoon, careering round the parkland until it was time for tea with muffins and crumpets somewhere safely away from their dozing elders and betters. The gentlemen had retired to the library with a good cigar, the ladies put their feet up with a scented cold compress and the blinds drawn. Nanny sighed as the nurserymaid woke her small charges from an exhausted afternoon nap. Somehow each child

must be brushed and combed, sashed and shirted, with every button fastened, every ringlet symmetrically perfect by six o'clock when the carol singers were due to arrive.

Silent-footed the candleman slipped round the house, putting fresh candles on the tree, reaching up with his taper-stick to light up the chandeliers. Curtains were drawn and the table was laid for dinner. In ritual order the Butler gave out the silver and glass, the housekeeper counted out the best china, the steward marked out bottles and decanters in his Cellar Book. Upstairs the mistress of the house sat patiently while pearls were threaded into her coiffure and her corsets were laced with a final heave into a perfect hour-glass figure. In her mind she went over the placing of her guests at dinner, wondering in sudden panic whether a senior uncle could be outranked by an unimportant second cousin who was a Cabinet Minister.

Promptly at six o'clock the carol singers arrived and the splendiferous Butler in full even-

ing dress, gathered them into the hall where they stood wide-eyed and gaping.

'The walls were panelled with a fluted colonnade from ceiling to floor. Down these hung blue ribbons, two streamers about six foot wide with an immense bow at the top and a laurel wreath capping each one.' Holly from the estate wreathed the high gallery, ivy twined thick and glossy through the banisters of the immense marble staircase, there was mistletoe in profusion. Today's little sprigs would have been barely big enough for the steward of the house to wear in his three-cornered hat to tempt a quick kiss from the housekeeper.

Down the stairs swept the ladies, tiaras nestling in their hair, sparkling with diamonds, emeralds and rubies, glittering with corsages worth a king's ransom. The gentlemen were almost as resplendent in full evening dress or officers' mess uniform, with shimmering epaulettes, gold braid and frogging, their top boots shining like polished ebony. The choirboys shuffled their feet and looked a picture in their high starched ruffs and red surplices. The choirmaster raised his arms to bring them in to the rousing 'God rest you, merry gentlemen'. The boys' voices faltered a little in sheer astonishment at the sight of the procession emerging from the Servants' Hall.

Led by the Butler, six immensely tall footmen in white wigs, black tail coats, yellow breeches, stockings and silver buckled shoes, carrying silver dishes the size of carriage wheels. A signal from the Butler as he passed for the appropriate carol and the choristers' voices rang out as the footmen stepped grandly past, bearing a boar's head with an orange in its mouth. 'The boar's head in hand bear I, Bedecked with leaves and rosemary'. And it was.

Acknowledgements to *I Remember. An arrangement for many voices.* Edited by Pat Barr. Published by Macmillan.

F. Barnard. 'Don't, Cousin Charlie!' 1875. The Mansell Collection.



Vintage Port

Michael Broadbent

Master of Wine, Christie's Wine Department, London.

Of all the richly evocative classic wines, vintage port stands supreme. Known as 'the Englishman's wine', and, for some reason I cannot fathom, never fashionable in the Americas like its 'cousin' Madeira, vintage port has rather grand connotations: officers' messes, the gentlemen's clubs of Pall Mall and St. James's, senior common rooms of ancient universities, country squires and stately homes. Yet of all the great wines it is easy to enjoy and relatively simple to understand, even to become quite an expert at. Moreover, it is, after fine vintage claret, a sound if unspectacular investment wine.

Let me make one thing quite clear, there is port (or porto) and vintage port. The former is matured – sometimes not for long – in cask in Oporto, bottled and shipped for immediate consumption: ruby, tawny and white port are the main subdivisions, the

quality varying considerably and, a fact which still surprises, indeed mildly shocks most Englishmen, France is now far and away the biggest importer. On the other hand, vintage port represents only about two per cent of the entire port production and has been traditionally taken almost exclusively by the British, though the vast, expanding wine-conscious American market is gradually waking up to this esoteric drink.

The wine is made up in the Douro valley in northern Portugal – a spectacular, rugged, hilly region with terraces of vines on steep vineyard slopes. Although port is made every year, only following an exceptionally favourable growing and harvesting season is consideration given to a vintage being 'declared', selected vintage *lot*es from the best vineyards being put aside for just two years maturation in cask, its remaining development taking place in the bottle.

In the old days, that is to say from the late 18th century until the 1960s, the wine was shipped in *pipes* containing roughly 110 gallons for bottling by British wine merchants. Since 1970 it has all been bottled in Oporto – a sort of mandatory *château*-bottling.

Unlike claret, where it is important to know which vintage is good bad or indifferent, a declared port vintage can be totally relied upon.

The great post war vintages were 1945, 1947 and 1948, now fully mature and quite scarce. 1950 was declared but has never been a favourite of mine. 1955 was, and still is, excellent; 1958 lightish, soft and mature; 1960 very good and 1963 outstanding. The latter two vintages currently sell for between £100 and £150 a dozen at Christie's and Sotheby's, the supply about matching the demand. 1966 is an elegant and undervalued vintage and 1970 good but slumbering. 1975 is also good. 1977, the most recently declared vintage, is excellent but needs a long rest in bottle. Delving briefly into the past, the great classic years were 1900, '04, '08 and '12. 1917 and 1922 were light and are now faded; 1920 and '24 good, 1927 magnificent though now variable and expensive. 1934 was good; but 1935 is, for me, sheer perfection.

As for the shippers, Taylor (Taylor Fladgate) stands supreme – the *Château Latour* of port: it takes longer to mature than most of the others. Next I put Graham, Fonseca and Warre

(the latter two produced superb '63s). Of equal stature, price-wise, are Cockburn, Dow and Quinta do Noval (whose 1931 is the Everest of the port range). These are the gilt-edged shippers.

Other houses making good wine, though less fashionable and usually less expensive, are De-laforce, Martinez, Offley and Rebello Valente. Sandeman, better known in England for their pub ports also make excellent vintage port. In fact for 'laying down' for your own personal drinking, the last five offer very good value.

A very comforting thing about port is its almost total reliability. Apart from curiosities like old Tokay Essence and the great 19th century madeiras, no other wine keeps as well. As it ages its colour turns from deep purple through ruby to an autumnal tawny; its young aroma, peppery and fierce, mellows, and on the palate it gradually becomes soft fruity and harmonious.

When to drink? With Stilton at table, or by the fireside after dinner. It is a supremely good winter drink in England. In America, where I personally find air-conditioned rooms a fraction too chilly, it is perfectly delicious. I am surprised more is not consumed there. Incidentally, vintage port *must* be decanted, but even this is not as formidable as it sounds as the 'crust' is heavier and much easier to spot and control than the lighter powdery sediment of a vintage claret or burgundy. Just tip it steadily into a decanter or jug with a bright light under and behind the shoulder of the bottle so that the sediment can be observed. With very old wine, the thick crust can be caught in the sieve of a funnel.

Where to buy? If you are far sighted and have a little spare cash, purchase a young vintage soon after it is declared. Your wine merchant, whether in London, Bristol or Washington D.C. will get you a quotation. For wines which are fully mature one or two specialist merchants and the major London auction houses are the best sources of supply.

Michael Broadbent. *The Interior of Cockburn's Lodge in Vila Nova de Gaia, 1953, pen and wash.*





Dan Klein

STANDEN: AN EARTHLY PARADISE

Placed in the heart of the Sussex countryside, Standen evokes the spirit of William Morris and the English Arts and Crafts movement

'The House nestles and lurks on the hillside until the sunshine calls it forth by slashing it all over with sharp shadows'. These words, heavy with Victorian sentiment, were written in the January 1900 *Magazine of Art* by Halsey Ricardo. They describe Standen, near East Grinstead in Sussex, the house designed in 1891 by his fellow architect Philip Webb (1831-1915); this is now a National Trust Property and one of the few examples it can boast of a complete late Victorian building and interior. The Arts and Crafts movement completely changed popular attitudes to design during the last decades of the Victorian period. By the 1870s, the traditional dependence upon styles drawn from the past had tended to degenerate into a concentration upon surface ornamentation and decorative detail that ranged from academic historicism to total fantasy. As a result, designers and artists, both in Britain and later in America, began to pursue a new ideal of greater simplicity and honesty. In architecture and interior design this took the form of a return to vernacular styles. Buildings were designed to relate to their environment, both historically and geographically and local styles and techniques were extensively studied, many for the first time. Gradually a new type of design began to emerge which reflected an appreciation of traditional and often quite humble forms. Farm buildings, cottages and other local structures provided the inspiration, which was, by its nature, relatively dateless. During the 1880s and 1890s this movement gathered

1: Standen when newly built, a watercolour by Arthur Melville painted in 1896.

2: Built as a winter garden containing aromatic and flowering plants, the conservatory retains an atmosphere of Victorian charm. The roof details are typical of Philip Webb's Work. Photographs: 1 & 2 The National Trust.





3: Margaret Beale, painted by William Nicholson. Photograph: The National Trust

4: Piano designed by C. R. Ashbee and made by the Guild of Handicrafts.

5: The generous oak staircase climbs through a half landing decorated with pottery and bronzes by Drury, Thornycroft and Godot.

6: Cabinet probably by George Jack, displaying pottery by De Morgan, Ruskin and the Martin Brothers. The painting is by La Thangue.

7: The billiard room, was enlarged in 1898 and 1907 when the bookcases were added. Photographs 4-7: Jeremy Whitaker.

8: Embroidery hanging by Margaret Beale, after a design by William Morris. Photograph: The National Trust.

impetus, promoted by architects such as Philip Webb, Richard Norman Shaw and C. F. A. Voysey. Philip Webb was a lifelong friend of William Morris and closely involved with him professionally as a partner in the firm of Morris & Co. Like all good Victorian Socialists connected with the Arts, Philip Webb theorised about an 'egalitarian' society in which men would be free to do honest work, but put his ideals into practice by working for the rich middle classes. Standen was built for a wealthy London solicitor by the name of Beale as his country house. It fits snugly into the beautiful Sussex landscape where it is situated, and everything about it suggests the best aspects of Victorian morality and honest craftsmanship. As Halsey Ricardo says 'the house grows up on the hillside easily and naturally'. After driving down a wooded road, and under an unprepossessing archway, you find yourself quite unexpectedly in a handsome quadrangle formed by a combination of hillside (from which the building site was dug out) and the house itself; the main double-fronted house forms one side of the quadrangle and the service wing another. The third side is formed by the stables and the old farm house that was already there. As Lethaby says 'Webb loved to anchor his new works up to something which had age and character'. A typical Webb feature is the square tower at one end of the main block and as with most of his other buildings the house inspires a general sense of decent middle-class living. The *Magazine of Art* describes the materials as 'yellow-grey brick, a creamy stone stained with brown iron-mould, red tiles, rough cast and oak boards'. With the exception of the pebble dash, the materials and techniques used were local. The bricks come from Horsham and the stones were quarried in the garden; the quarry can still be seen, now

overgrown with royal fern.

The main rooms face due South and there is a magnificent open view sloping away to the East across the Medway Valley.

In 1972 Helen Beale, the last of the family to live in the house died; she had bought the house out from the family trust and a few weeks before her death offered it to the National Trust. Problems arose almost immediately as the endowment made it impossible for the National Trust to run the house in accordance with the terms of the will. Moreover, the interest in Victorian architecture was still faint in the early 1970s, and apart from a handful of stubborn enthusiasts, nobody paid much attention to the Victorian decorative Arts. Luckily for the National Trust, Arthur and Helen Grogan who were committed collectors of Victorian painting and sculpture happened to be in the right place at the right time. Arthur Grogan, an architectural historian with the Historic Buildings Council, came to hear of Standen quite by accident. His wife, Helen, is a trained architect and it was their singleness of purpose and their understanding of the importance of preserving the only major house by Philip Webb to survive intact that convinced the National Trust to 'let them have a go'. Not surprisingly, at a time when great Victorian furniture was still being found frequently in junk shops, and buildings such as St. Pancras Station relied for their survival upon John Betjeman preaching in a much ridiculed wilderness, the National Trust was hesitant. None the less they allowed themselves to be persuaded and the admirable co-operation with the Grogans has triumphed over the odds. Standen is now an enormous success.

The success story involves more than the visitor to Standen would ever suspect. In 1972 the Grogans lived in Richmond, where they say they were beginning to feel overcrowded: 'we had so many pictures, we couldn't hang them all and the walls were bulging a bit. We found that by selling our house we could put down enough by way of an endowment to make it possible for the National Trust to take on Standen'. A 50 year lease from the National Trust on the main building was agreed on, and the Grogans volunteered their services as unpaid administrators of the Property. The Service Wing was converted into flats which are now let. The arrangement was in effect a 50 year reprieve for the property, for in that time the National Trust saw themselves building up adequate funds to run it in the usual way: in fact it already looks as if there will be no need to worry.

The house, like all Philip Webb houses had been furnished with Morris & Co. furniture, textiles and wallpapers and with W. A. S. Benson light fittings designed by Webb, but not all of it remained. The Beales themselves had shared the contemporary taste for relatively safe antique or reproduction furniture and there are a few souvenirs from North African trips. As soon as the Grogans







Standen is situated one and a half miles from East Grinstead, signposted from the Turners Hill road, B2110. Opening hours: April to end of October: Wed, Thurs and Sat 2-5.30. Telephone: East Grinstead 23029. Hotels in the area: Gravetye Manor Hotel, East Grinstead. George Hotel, High Street, Crawley.

moved in they set about refurbishing and re-organising – ‘We have done an awful lot of visual research into what the house ought to be; we made one or two bloomers to begin with. We have tried very hard not to impose our taste on the house which would have been an easy thing to do. We have tried to look objectively at it and tried to put it back as it either was or could have been. When we moved here our collecting patterns changed. We began to collect what was needed for the house. By and large we tried to build on what was here. In many instances we sold things we already had to buy things we felt the house needed’.

For instance to buy the splendid cabinet designed by George Jack for Morris & Co. in the drawing room, the Grogans had to sell four pictures from their collection. By the time they had managed to do this the cabinet had changed hands twice and was naturally getting more expensive, but they persisted. They say that a number of dealers have been remarkably sympathetic to their cause! Standen now has a fine collection of Morris & Co. furnishings, including a exceptional hand-knotted carpet made to a design by Morris at his Merton

Abbey workshops. There are many good examples of De Morgan, Della Robbia and other Victorian Art Potteries. Mrs. Grogan has painstakingly re-furbished fabrics and embroideries wherever possible; she has sewn by hand innumerable new lampshades to the original designs used by Benson, and gradually wallpapers and textiles are being carefully remade to match the originals exactly. And there is of course the added bonus of a highly personal collection of Victorian painting and sculpture.

Anyone interested in the Arts and Crafts movement will find a visit to Standen a memorable experience. It is rare nowadays to be able to evoke the atmosphere intended by that circle of late Victorian architects and designers who devoted their lives to reshaping and rethinking English domestic architecture. But at Standen it is quite clear what sort of lifestyle these men intended for their enlightened middle-class patrons. Philip Webb would have approved of the honest scholarship that has gone into recreating his intentions and if visitors to the house still think that Morris is the man who made motor-cars in Oxford, it is certainly no fault of the Grogans.

9: The south front of the house, looking across the terrace. Webb’s enthusiasm for vernacular details can be clearly seen.

10: The panelled dining room shows Webb’s concern for detail. A collection of oriental blue and white porcelain is displayed.

11: Wallpapers and a splendid carpet by Morris dominate the drawing room. Photographs 9-11: The National Trust.





FORMALITY AND THE VICTORIAN GARDEN

*Created for the Rothschild family, Waddesdon
represented the essence of the great Victorian garden*

Mr. Ralph Saunders, head gardener of Waddesdon for 51 years and an Associate of Honour of the Royal Horticultural Society, almost certainly knows the garden better than any other individual alive to-day.

He came to the garden in 1928, and worked first under Mr. Johnson who was employed by Miss Alice de Rothschild. In those days, life was tough for the under-gardener – if he was caught kicking a stone, by mistake, he was told not to play football. But according to Mr Saunders the discipline was preferable to the laxer attitudes of today and as a result, an incredibly high standard was maintained in what was probably the best kept garden in Britain, if not Europe, at that time.

There were 40 greenhouses, a show-house (The Top Glass), a rose-walk, a summer-house, a Dutch garden, a fruit range, a dairy garden and a kitchen garden of seven acres. Mr Johnson was continually bringing back new foreign species, and anyone who was caught making a cutting, suffered the most dire consequences.

There are 127 acres of garden left which is less than a quarter of the original garden. 8,000 geraniums alone were bedded out on the south side of the house, and 50,000 plants in total; it gives one some idea of the vast quantity of flower-beds that there were, and consequently the number of gardeners needed to pot out these plants. (An experienced gardener would have been able to pot out approximately 1,000 plants a day.) Today there are seven gardeners. The bay trees on the south side of the house were put in the greenhouse during the winter and were potted out every spring.

Baron Ferdinand de Rothschild bought the site of Waddesdon and 700 acres from the Duke of Marlborough in 1874 and started the work of levelling and planting Lodge Hill on which the house now stands. Waddesdon Manor was built between 1874 and 1889 and designed in the French Renaissance style by the French architect, Gabriel-Hippolyte Destailleur. The park was laid out by another Frenchman, the landscape gardener, Lainé. Most of the garden was finished by 1883, and work on the aviary went on until 1888. The



1



2



3



4



bare hillside was planted with many hundreds of fully grown trees; sometimes sixteen horses were needed to haul the larger trees, and telegraph wires on the surrounding roads had to be lowered to allow them free passage. It seems that Baron Ferdinand, his land agent Mr. Sims and the head gardeners Mr. Bradshaw and then Mr 'Johnnie' Jacques were responsible for the layout of the pleasure grounds, and gardens. Lainé only laid out the park. Destailleur was also involved in the laying out of the garden. He put forward a scheme for terraces south of the house based on Le Vau's grotte at Vaux-le-Vicomte. But what was constructed was the main terrace being made much wider than proposed, with the full unbroken rectangle, used as a parterre, not French but Victorian in character. In the

centre is a marble group of Pluto and Proserpine by Mozani.

Today the effect is different, without the beds full of brilliantly-coloured plants, particularly geraniums; and the overall effect is green. Many large trees were planted near the house especially chestnuts. The north front has an approach between eight rows of English oaks.

The aviary, one of the most attractive features in the garden at Waddesdon, is a large semi-circular rococo building; it goes back to the tradition of French trellis-work pavilions to be found at Versailles and was added in 1888, supposedly by Destailleur. Behind it, is a group of rocks, probably constructed by Pulham and Sons.

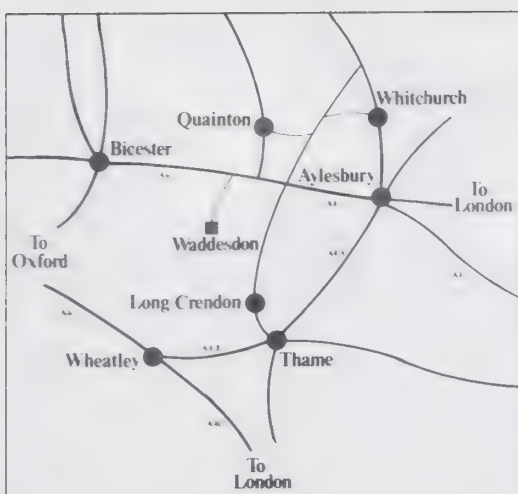
One of the most important features of the garden at Waddesdon, is the sculpture. Very

1: Photograph of 1910 showing Malmaison carnations grown in the glass-houses on the Waddesdon estate. These no longer exist.

2: North front through the fountain of Triton and Nereids by Mozani. The 17th and 18th century continental sculpture at Waddesdon is unrivalled in Britain.

3: South front of the house, terrace and the fountain of Pluto and Proserpine by Giuliano Mozani which came from the ducal palace at Colorno laid out as an imitation of Versailles.

4: Another photograph of 1910 showing the planting on the south front of the Manor by the Armoury wing.



Waddesdon Manor is situated on the A41 six miles west of Aylesbury. Opening hours: Wednesdays to Sundays from late March to end of October. House 2 to 6 pm. Grounds at 1 pm and 11.30 am on Sundays. Connoisseurs Day: Fridays, extra rooms; The Bachelors Wing. Telephone: (029-665) 211 or 282.

little is known about the assembling of it, but it is one of the most important collections of 17th and 18th-century continental garden sculpture in Britain. The Fountain of Pluto and Proserpine, the most striking piece of sculpture in the garden, is by Mozani and comes from the ducal palace at Colorno, laid out as an imitation of Versailles by Francesco Farnese. The north fountain, of Triton and the Nereids, is from the same place. The other Italian sculpture includes Hercules and the Nemean lion by Giovanni Baratta. There is also French sculpture including Hercules by Laurent Delvaux.

Waddesdon is the epitome of high Victorian horticulture. The garden is born of a positive age and this confidence is shown in the architecture of the house and the layout of the garden. The garden today consists mainly of greens, and a cooler effect than it would have been when the garden was originally laid out, full of flower beds. The very high standard of horticulture was maintained by Miss Alice, Baron Ferdinand's sister, who succeeded him at Waddesdon on his death in 1898. Not only did she add to the works of art in the house, but

many of the surrounding plantations bear witness to her great knowledge of trees. It was her idea to introduce new species of plants from abroad which were brought back by the head gardener from France and Germany. Largely due to the great efforts of Colonel Waller to maintain as high a standard as possible. One can still glean an idea of what it must have been like when the Rothschilds were still living at Waddesdon.

Waddesdon was left to the National Trust in 1957 by Mr James de Rothschild, thus fulfilling the wish of his great-uncle, Baron Ferdinand, that the estate should never be allowed to fall into decay. As far as possible, they continue to plant the same species that have always been at Waddesdon and through very careful planning have preserved the spirit of the garden.

All photographs are courtesy of the National Trust, Waddesdon Manor.

5: The Aviary. This was added in 1888 and goes back to the tradition of French trellis-work pavilions.



The Gift of Freedom

The Freedom of a City is a traditional honour, derived from the gift of the keys of the city gates during the Middle Ages

The fascination of Freedom boxes lies in the glimpse of history enshrined in each one. They are 'one off' pieces, made by the most skilful silversmiths and presented by communities to those people to whom it was considered honour should be given. The photographs on these pages are of items from one of the largest and most important collection of Freedom boxes in the world.

'Freedom' is a term most commonly used in our society as the antithesis of 'oppression'. However, in earlier days it had a different connotation. Work in cities and municipalities was governed by the Guilds. A Guild was an association founded in mediaeval society for the protection of the common interests of people engaged in a certain trade. The right to work at any trade was granted only after an apprenticeship, usually of seven years' duration, had been served. Only with reluctance were strangers permitted to join Guilds and even then they had to pay larger fees.

Sons and daughters of Freemen were especially privileged when it came to entry into the Guilds, which were the forerunners of today's unions and contrived to run very effective closed shops. An apprenticeship over, a 'master-piece' had to be made by the pupil and approved by his master. It was only then that the workman fortunate enough to be in a position to do so could aspire to buy his freedom to work for himself within the limits of the area over which his Guild had jurisdiction.

In this manner they became Freemen. Those who had completed their apprenticeship but could not afford to purchase their freedom were condemned to work for ever for masters who, in some cases, were much less skilful than their employees.

Freemen were all-powerful in their city. They were the only people entitled to vote, and enjoyed many other rights and privileges denied to those who were not members of a Guild.

Through the centuries, it became a custom to award the Freedom of a town or city to a man who had performed some outstanding service for his country. National heroes were frequently honoured in this way.

However, Freedoms were also presented for more local achievements, and it would appear that Guilds were sometimes tempted to honour people of importance and influence who were in a position to return favours for those received.

A presented Freedom usually took the form of a scroll, beautifully engraved, setting out the particulars of the Guild or city donating the Freedom and the name of the recipient. The scroll would then be sealed with the seal of the presenters.

The scroll would be accompanied by a box fashioned in either gold or

silver, usually engraved on the lid with the coat-of-arms of the donors, and on the base with the arms of the recipient. An engraved inscription around the side or on the base of the box was frequently used to set out the reasons for the presentation. The boxes have survived in greater numbers than the more perishable scrolls, so that historians have reason to be grateful for the information they provide.

Freedom boxes are usually pocket sized, the Irish examples round and much like tobacco boxes, the English hinged and closely resembling snuff boxes. The engraved arms and inscriptions are the identifying marks of the Freedom box and distinguish them from other presentation boxes, which could have been given for private reasons. English Freedom boxes are generally oblong or oval in shape.

It is interesting to note that the presentation of a Freedom box was quite frequently made a few years after the Freedom had actually been awarded. It would

have taken some time to design and order such an important gift, but there may also have been, on occasion, a slight difficulty in finding the wherewithal to pay for it.

In the truly generous and openhanded tradition of the Irish, their Guilds and cities were lavish in their gifts of Freedom. Ireland had a wealth of silversmiths, and the flourishing book trade ensured that expert engravers were always available, well versed in producing coats-of-arms in the most exquisite cartouches. It is to be regretted that they are so seldom signed.





1 & 2: A bog oak Freedom box with two gold plaques inset in the lid – the upper surface engraved with the freedom inscription, the lower (inside the lid) with the arms and motto of the donors – The City of Londonderry.

3	4
5	6
7	8

3 & 6: The Freedom of The City of Cork with the city arms engraved on the lid and the inscription on the base presenting the Freedom of the City to Capt. Robert Hall for his gallant conduct in His Majesty's Navy.

4: Box presented by the Corporation of Smiths to the Hon. Thomas Packenham, Dublin 1797.

5: A rare example, London, 1790, by Hester Bateman, presented to James McCall by 'The Scottish Corporation of Cork'.

7: Freedom box presented in 1812 by The City of London to Sir Claudius S. Hunter, Bart, in appreciation of his conduct whilst Lord Mayor in 1811.

8: An unusually large box presenting the honorary Freedom of The City of London to John Dunning, Esq, MP, October 22nd, 1771.

One of the first boxes to come to the attention of the collector was hallmarked in Dublin although of English shape. It bears the arms of the City of Cork engraved on the lid and the following inscription on the base: 'WITH THIS BOX/THE FREEDOM OF THE CITY OF CORK IN/IRELAND/WAS UNANIMOUSLY GIVEN TO/CAPT. ROBT. HALL/ FOR HIS GALLANT CONDUCT IN/HIS MAJESTY'S NAVY/THE 22D DAY OF AUGUST 1809'. In 1799 Hall had become a captain and by 1830 had attained the rank of Rear Admiral and in 1837 that of Vice Admiral. Sad to say, however, research has not yet revealed the gallant conduct for which Cork saw fit to honour him.

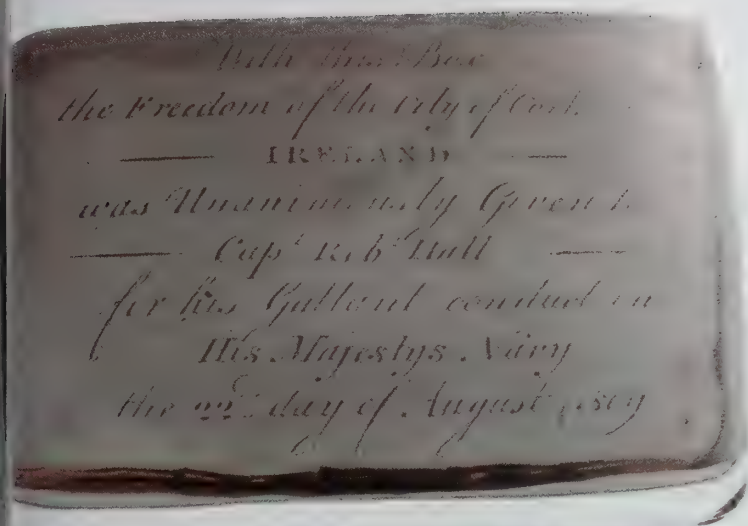
One of the most interesting boxes in the collection is the Packenham Freedom Box. The following inscription is engraved on the base: 'ON THURSDAY THE/19TH DAY OF JANUARY 1797/ THIS BOX WITH/THE FREEDOM OF THE CORPORATION OF/ SMITHS OR THE GUILD OF ST. LOY/WAS UNANIMOUSLY VOTED TO THE/HONBLE. THOMAS PACKENHAM/IN TESTI- MONY OF/HIS EMINENT SERVICES TO HIS/KING AND COUNTRY/ARTHUR BARLOW MASR/SAML MASON/JNO HODGES WARNS'.

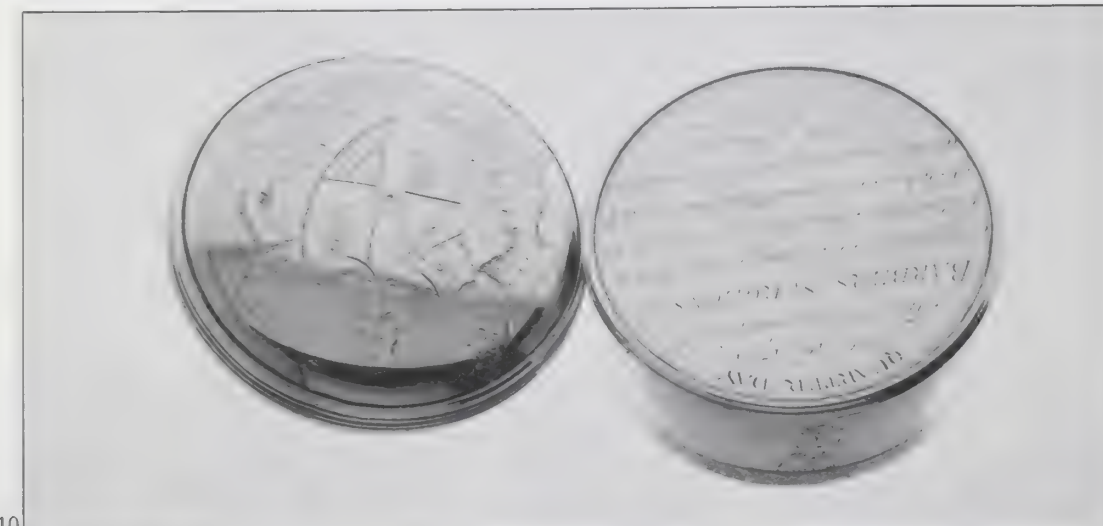
This box is of the Irish shape, made in silver with a pull-off lid. It is hallmarked Dublin 1797 and was made by James Keating of Dublin. The lid is engraved with the arms of the Corporation of Smiths or Guild of St. Loy, with the motto of that Company: 'By hammer and hand all arts do stand'. Arthur Barlow, the Master of the Company was an ironmonger and smith, Samuel Mason and John Hodges were a toyman and brazier respectively. From this we can deduce that this particular Company or Guild concerned itself with metalworkers.

Sir Thomas Packenham, GCB, Admiral of the Red, was Member of Parliament for the Borough of Longford from 1783 to 1790 and from 1797 to 1800. He served as Member for the Borough of Kells from 1790 to 1797. He was Master General of the Ordinance in Ireland. As Master of his own ship, Captain Packenham gained distinction in several battles against the French fleet. It was as a result of this that he was appointed Surveyor General Ordinance in Dublin, a position in which he would have been able to put considerable business in the way of the Guild.

An unusual coffin or navette-shaped 'Corporation' Freedom box is inscribed as follows: 'The Freedom of the Scottish Corporation of Cork is Presented in this Box to James McCall Esqr. of Glasgow in Testimony of the high sense entertained of his merit as a man and his envied abilities as a merchant – Anno 1791'. This piece was made in London by Hester Bateman in the year 1790. Hester retired in that year and handed the business over to her sons so this box may well have been one of the last pieces she sent to the Assay Office.

There is no specific record of the 'Scottish Corporation of Cork'. However, there is reference in the Cork town records to a Samuel McCall both on 11 March and 22 April 1791. The Cork records show that a group of Scottish merchants chose to move into the





9: A rare Freedom box with the embossed arms of the Borough of Plymouth on the lid – 'The Freedom of the Borough of Plymouth to Sir Rowland Lord Hill K.B. – George Bellamy Esqr. Mayor – 1812'.

10: A Freedom box engraved on the lid with the arms of the Barber Surgeons Company, and on the base with a suitable address presenting the freedom of their company. Photographs: Pat Field

Cork area from Glasgow in order to continue their trade with American clients during the War of Independence when trade from Great Britain was forbidden by law.

James McCall (1726–1803) was one of Samuel's eight children by his second wife. James matriculated at Glasgow University and became a Virginia merchant, as did most of the family. The McCall family also had interests in the Anderston Brewery Company and in the foundation of the Thistle Bank.

A circular silver-gilt Freedom box has the arms of the City of London engraved on the lid with the following inscription: 'This Box containing the Freedom of the City of London was presented by the unanimous vote of the Corporation in the year 1812 to Sir Claudius S. Hunter, Bart. in Testimony of their Appreciation of his Conduct during the preceding year as Lord Mayor of the City of London'.

The box was made by John Douglas of London in 1812, and has a pull-off lid in the Irish style. Sir Claudius Stephen Hunter (1775–1851), Lord Mayor of London, was the son of Henry Hunter, a barrister and Mary, daughter of William Sloane, the great-nephew of Sir Hans Sloane, Bart. He commenced practice as a solicitor in 1797 and acted for the

Commercial Commissioners Under the Income Duty Acts, the London Dock Company, The Royal Institution, the Linnean Society and the Royal Exchange Assurance Company.

He was chosen as an Alderman of the City in 1804. Two years later he was appointed Lieutenant Colonel of the Royal East Regiment of the London Militia, being promoted Colonel in 1810. In 1808 he was elected Sheriff of London; he was called to the Bar in 1811. When he became Lord Mayor he revived all the ancient ceremonies worthy of resuscitation and his Lord Mayor's pageant was exceptionally magnificent. He was created a baronet in 1812, and was made an Honorary DCL of the University of Oxford in 1819. At the time of his death he was 'Father' of the City.

Another similar, although unusually large Freedom box was also presented by the City of London. The arms are engraved on the lid and the following inscription on the base: 'This Box together with the Honorary Freedom of the City of London was presented by the Corporation of the said City to John Dunning Esq., MP, Solicitor General to His Majesty on this day of Our Lord, 22nd October 1771'.

John Dunning had a distinguished career. Some of the laws promulgated by his brilliance

are still on the statute book. He was celebrated for his speech to Parliament in defence of the American colonists against the burden of taxation inflicted upon them by George III's government. He pointed out the dilemma in which hitherto loyal colonists found themselves. They could pay the taxes and ruin themselves or rebel against them and face war.

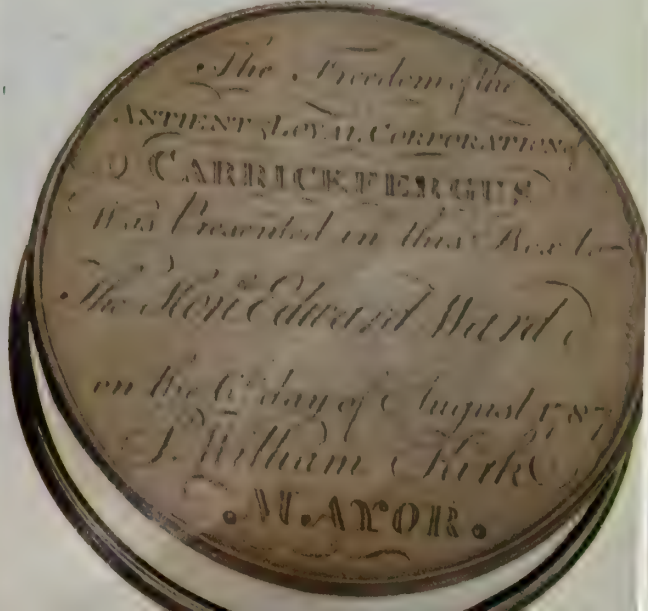
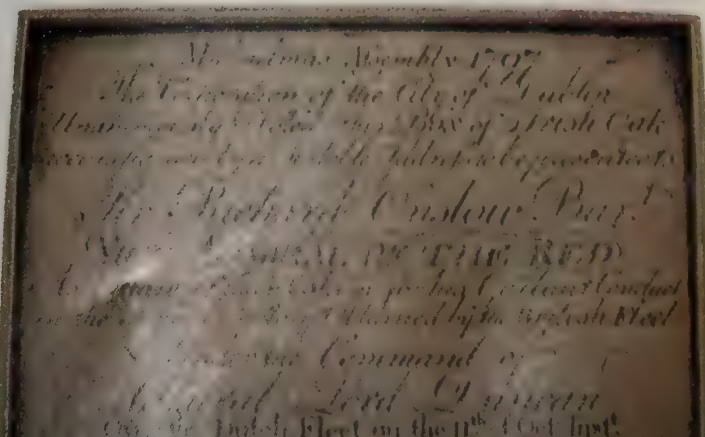
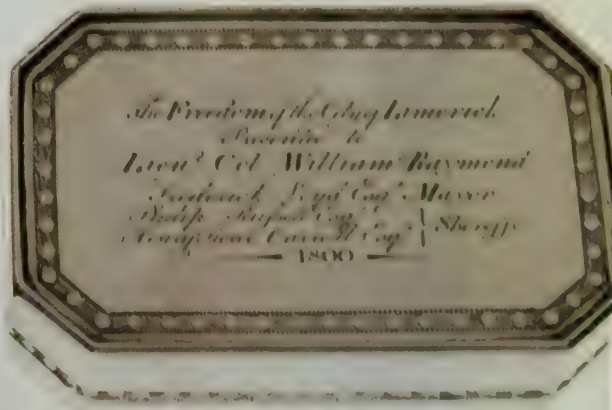
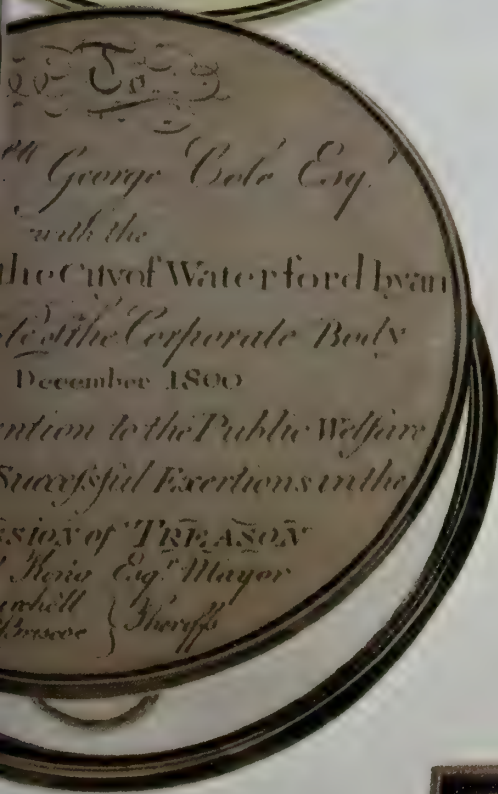
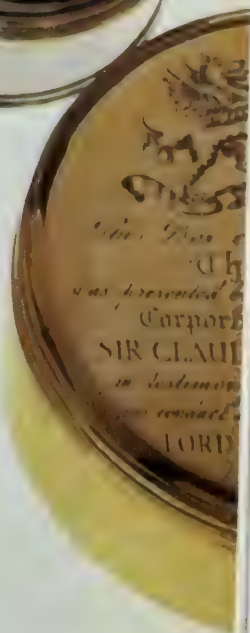
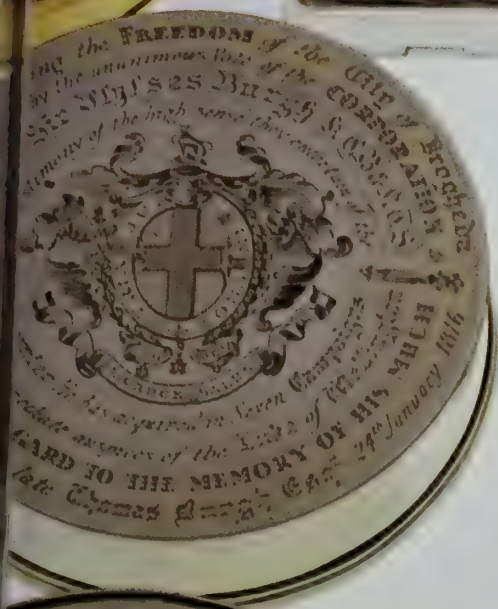
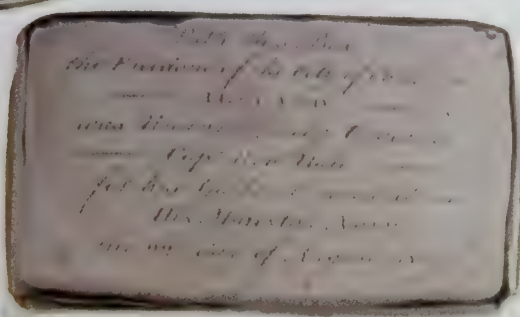
The town of Derry in Ireland is officially known as Londonderry, and this appellation derives from the close association with the City of London which the town had. London's Livery Companies were awarded the land on which Derry stands by James I in 1613. These Guilds laid out the City and surrounded it with strong walls. Several of the Companies presented a cannon to man these walls, the largest of which was nicknamed 'Roaring Meg', and was presented by the Merchant Taylors' Company.

Londonderry, in imitation of its great namesake, awarded the Freedom of her city with some superb boxes. One such in the collection is circular and made of 'bog oak' with two gold plaques set in the lid. The ornate plaque on the upper surface is inscribed: 'Presented to Jacob Geo. Cope Esq., Deputy Governor of the Honble. The Irish Society with the Freedom of the City of Londonderry unanimously voted by the Common Council on the 25th day of July 1826'. The coat-of-arms of the City of Londonderry is engraved on the plaque inside the lid, with its motto: 'Vita Veritas Victoria'. Apart from the arms and motto, the inside plaque is plain. However, the outside plaque is surrounded by a magnificent raised border of acorns and oak leaves with a skilfully worked edge. In later times the city of Derry acquired the habit of presenting its Freedoms with a replica of the Roaring Meg.

Although not in the collection described, the final Freedom awarded by Derry is worthy of mention, as it was presented to Sir Winston Churchill. The cannon was made in London in 1949 and there are three plaques. The first reads: 'Presented to the Rt. Hon. Winston Leonard Spencer Churchill KG, OM, CH, TD, MP, on the occasion of his admittance as an Honorary Freeman of the City of Londonderry 16th December 1955'. The second plaque bears the inscription: 'Roaring Meg, replica of the famous cannon used in the defence of the City of Londonderry throughout the siege of that City 1688–1689'. On the third plaque is the coat-of-arms of the City, worked in enamel. This superb silver cannon is set on a bog oak base which has a carved border of thistles, leeks and shamrocks, interwoven.

Acknowledgements:

My thanks are due to Mrs. Pat Field for all the photographs. Thanks are also proffered to Colm Geary, Esq., the Town Clerk of the City of Londonderry, and to J. M. Woolley Esq., the Clerk of the Merchant Taylors' Company, of the City of London, for the information which they so obligingly supplied.



LIVING IN MINIATURE

A charming Regency villa, veiled by a screen of trees, contains a world of fantasy and imagination. Vivien Greene is obsessed by dolls' houses and has formed a collection to prove that they are objects both of beauty and historical importance.

War-disrupted England was a collectors' paradise in the mid 1940s, its antiques and junk shops were overflowing with the flotsam from war-disrupted families. From such a shop a young woman, her own home destroyed, bought on impulse an old dolls' house, the start of a lifetime's preoccupation. The young woman was Vivien Greene, wife of the author Graham Greene. She became so entranced with her purchase that she soon acquired another, and another.

There was at that time no literature on the subject, so she began to seek out dolls' houses among the families that she knew, often travelling great distances to poke and peer into the attics and stables and disused dairies where these old toys were stored.

Today, Vivien Greene is the owner of perhaps the finest and certainly the most enviable collection of English dolls' houses. She owns more than 50 examples and they are housed in their own museum near Oxford. She has become the foremost authority on the subject, having personally examined and restored over 1,000 dolls' houses, most of them still in their original homes.





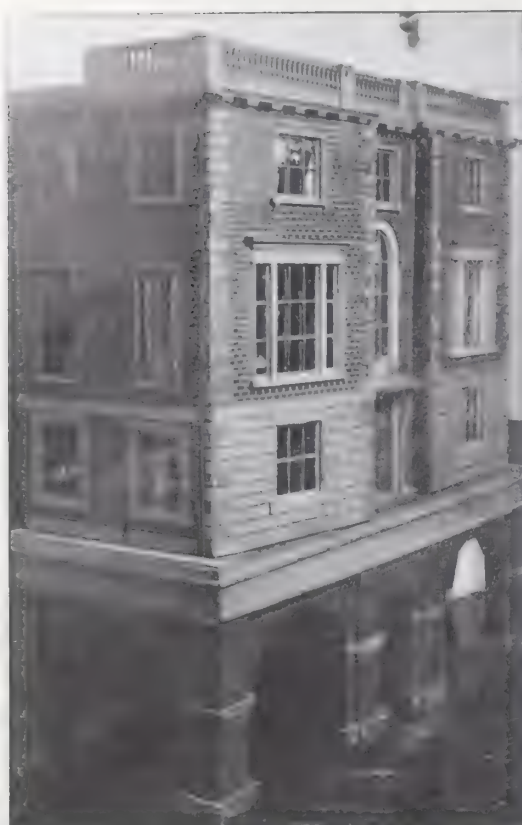
1: *The Gothic Castle 1810–20. Replicas of real houses are rare but this is an exact copy of the gatehouse at Waynefleete.*

2: *The Castle has kept most of its original wallpapers and floor-coverings and has been furnished with the finest of treasures.*

3: *The Drawing-Room at Grove House, looks very much like a dolls' house and reflects Mrs. Greene's tastes and interests.*

4: *The Balcony of the Rotunda, with ironwork from old Saint James' theatre in London.*

5: *Grove House, a Regency villa where once Cardinal Newman lived.*



6: *The Balustrade House, c. 1750. Here is the 18th century in miniature with a perfect Venetian window.*

When Vivien Greene began collecting, dolls' houses and indeed all old toys were regarded by the *cognoscenti* simply as curiosities, to appear in their homes if at all as amusing jokes—to double as cocktail cabinets or as telephone-nooks. I know of one lovely little town house which for years did duty as a bathroom cupboard. As late as 1957 she was described by a London newspaper as 'a notable eccentric of the collecting world' but Vivien Greene went quietly on her way following her interest with a single-mindedness bordering on obsession, and with ever-growing expertise, secure in her conviction that dolls' houses would one day be recognised as artifacts of historical importance and valued as objects of beauty.

To visit her Rotunda Museum is to be drawn into the past—a past preserved and tangible. Oxford's suburban sprawl is all about: in the last 30 years it has swept around and beyond Vivien Greene's garden. But even before we open her gate we are given pause, so sheltering are the great chestnut trees, so dense and secluding the bird-haunted coppice. We walk up the path in the unexpected hush recalling *Sleeping Beauty's* spell-bound forest. A curve of the drive brings the house into sight, a charming Regency villa with a precarious varandah held up, its owner believes, by the ancient jasmine and roses that smother it. Embowered by its guardian trees, spangled about with wild flowers, the villa is very like its portrait by Felix Kelly which heads Vivien Greene's stationery. We become aware, faintly at first, of a difference from other houses, a rarification familiar yet as elusive as perfume.

What is it about this house? It sits solidly enough, pretty in its white and turquoise paint and its fairytale setting. And then we realise—of course, it looks exactly like a dolls' house. Here is the same diminution of scale (for this villa at first appears too small for serious habitation) and the same concentration of the architectural elements, so that it becomes a textbook distillation of Regency villas. Bemused we follow the overgrown path around the house to find the Museum. Here is another surprise, and a delightful one, for the Museum is a folly, a wedding-cake drum of exquisite proportions, its subtle arcading and the rhythms of its 12- and 16-paned windows complimented by mossy garden walls and sham ruins. And here there is an odd sense of inconsequence, for this architectural beauty is crowned with the flimsiest sketch of a cupola, as if the designer were saying, 'Like this, perhaps?' and the Rotunda seems suddenly like a life-size toy.

We had been given the key, and the door opens slowly, heavy with expectation. Mrs. Greene has written of the conflicting emotions felt upon first opening a richly-furnished old dolls' house, and a similar rush of sensations accompanies our first glimpse of her treasure house. Inside the tiny vestibule is a white spiral staircase rescued, like the balcony above, from the old Saint James' theatre in London. We ascend, our footsteps echoing, very much aware of the tumult of experience awaiting us, and we stand by the balcony for a panoramic view of Vivien Greene's world. It is a festive world with its colourful walls, and the light pouring in both from the skylight in the painted canopy and from the many windows all around. Everywhere we look there are dolls' houses of all shapes and sizes, standing free of glass cases. In Vivien Greene's first book, *English Dolls' Houses* she defined the distinction between the Dolls' House, a children's toy of 19th century invention, often commercially made, and the Baby House, a toy of far greater significance, intended as an adult pleasure, and with traditions reaching back into the 17th century.

Baby houses are well-to-do, aristocratic toys, made with skill and patience, often by the estate carpenter. Many of them are architecturally distinguished, with a fine panelling and cabinetwork, and beautiful, handmade grates. There is seemingly no end to the ingenious openings and fasteners devised: there are often carrying handles, as baby houses tend to be large and heavy, and often locks, since treasures accumulated—paintings, glass and porcelain, embroideries, silver. The baby house stood in a hall or on a conspicuous landing, an object of pride, although it must be remembered that its adult owner might be a married woman of—to us—alarmingly tender years. We read of one young bride begging with tears to be allowed to take her baby house to her new home, and we know that the glorious baby house at

Uppark followed its young mistress half across England.

The earlier the house, the more likely it is to be interesting and original: Mrs. Greene has declared that, while this is not the rule, it is a fact. For instance, the house known to her readers as *From the Portobello Road* dated 1710–1720, is closed and introspective, with its unpainted oak walls and its tantalising stairs that disappear from sight in their upward progress. It is a house full of secrets. On the other hand, the *Balustrade House*, made in the 1750s, is open and frank, with the assurance that comes from perfect proportions and perfect manners.

As the 18th century is the prime of the baby house, so the next 120 years are the heyday of the dolls' house, and even wider is the variety to be found—there was a house, it seems, to suit all pockets, even endearingly flimsy ones made from paper. Taste in the 19th century was a brilliant kaleidoscope of change, and we find its vagaries reflected in the dolls' houses—the Greek Revival, the early, frivolous Gothick, the solemn Oxford Tudor, the Dutch Renaissance. It is difficult to generalise where there is such variety, but the dolls' houses tend to be flimsier and smaller than the baby houses, and the craftsmanship, often of a high order, tends to be lavished on the façade. And where the baby house furnishings are spare and elegant, like those in the houses of their owners, dolls' houses are crowded and stuffed with the trappings of Victorian gentility.

But neither baby nor dolls' house survives without wear and tear, and they are often sadly shabby. At the Rotunda, we see the most subtle and sensitive approach to the vexing matter of restoration, and this is encouraging, since dolls' houses, unlike most artifacts, are assemblages of diverse fragile elements, too easily destroyed and then irreplaceable. But here, where-ever old paint or early wallpaper survives it remains, regardless of condition, so that these houses are unmistakeably old.

Vivien Greene's genius becomes apparent in the furnishing of the empty houses. It is extremely difficult to recreate a period interior without the reflection of the creator's own taste and time. A series of photographs of a room from Williamsburg, for instance, will illustrate this. It is easy to pick out the arrangements made—of the same furniture—in the 1930s, the 1950s and the 1970s. But with the Rotunda dolls' houses, this is not easy. Vivien Greene has a deep understanding of the social manners of the past, and she has, too, the rare skill of making a very little tell a great deal, of choosing one significant piece of furniture—a chair, a pole-screen, a hall-stove—so pungently characteristic that it can evoke for us the life of the whole house.

Conversely, her talent is at its effulgent best in *Ivy Lodge*, a Victorian house of the 1880s, which she has furnished as an Oxford Don's house, the thick and compelling

atmosphere sustained by delightful details like the muffin-dish (and where did we last see one in use?), the rowing trophies, the padded fire-screen in the study.

It is interesting to compare this brilliant reconstruction with a house like *Whiteway* of the 1840s which has mostly original furniture, and which glows with the gentle, domestic optimism of that decade, a mood set by the young Queen, who was still at heart a bride.

We have arrived at the historical importance of dolls' houses, not just as records of architectural style, although they are that too, but rather as an encyclopaedic reference to social change. In the most carefully preserved real houses, much of the original identity is blurred by subsequent layers of living—kitchen stoves and light fixtures are changed and changed again, the original purpose of cupboards is forgotten. Clockwork racks and smoothing-rods for feather beds, rush-lights and box-mangles and knife-machines—all have become dim memories, to survive only as broken fragments, or, dull and still, in museums. But in the dolls' house, these archaic things are still in use; the wooden maid-servant with her painted cheeks fills the warming-pan with coals; the china-headed Edwardian beauty tucks the combings

from the hair that she can sit upon into an oxydised silver 'tidy' embossed with cherubs. Where living is continuous, its impedimenta retains its vitality.

We leave the Rotunda reluctantly, and walk back to the house, where our shy hostess is still absent, although tea has been laid for us in the drawing room, the silver equipage glinting in the sunshine. We gaze about us in silence, for it is impossible to be blatantly subjective in this room, so intensely does it reflect the mistress' tastes and interests.

Here, among the prismatic lights and shadows, stands the rarest and loveliest dolls' house of all, the great Gothick Castle made in the 1810s. Replicas of real houses are scarce and not often very accurate, but here is an exact copy of the gatehouse at Waynefleet with its make-believe mediaeval ginger-bread faithfully portrayed.

It opens ponderously—as well it might—and we catch our breath, so perfect is the evocation of Regency country living. Here are original papers of dewy freshness, splendid with gilt or demurely diapered, and here too are long mirrors of the strange, grey Vauxhall glass. The rarest of furniture is here—the Waltershausen harp, the bed folding into a cupboard, the elegant ducks-

nest grates. There are most enchanting tower-rooms in the façade, one of them a chapel aglow with rich marble and with stained glass. Like Jane Austin heroines, the wooden dolls from the Groderthal still wear their high-waisted dresses. They stare back at us absently, their minds on Regency matters.

Behind us, a Regency clock chimes affirming, not breaking our mood. We turn back into the sunlit room, where pink and turquoise blue, mother-of-pearl colours, set off the black *papier-mâché* furniture, where real mother-of-pearl gleams. The inlaid marble table is imposing, and so is the gilded console and the coroneted firescreen with its stuffed exotic birds. They are out of scale, and yet this is a room sparsely and serenely furnished.

Again we have that haunting sense of familiarity, and this time we recognise it at once, for this might easily be a room in the Gothick Dolls' Castle that we left only a few moments ago. And as the clock's chimes die away, we can almost hear Cardinal Newman pacing in his study overhead. For in this house, as in all Vivien Greene's dolls' houses, time stands still.

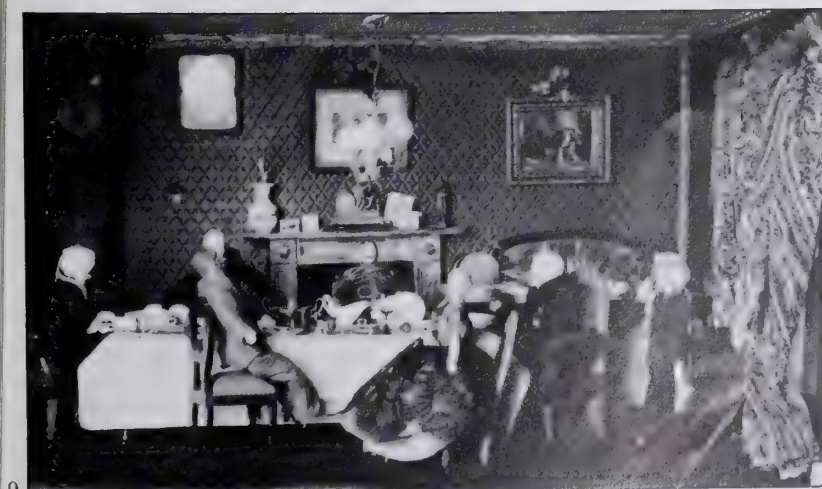
Photographs: Lorna Cattell

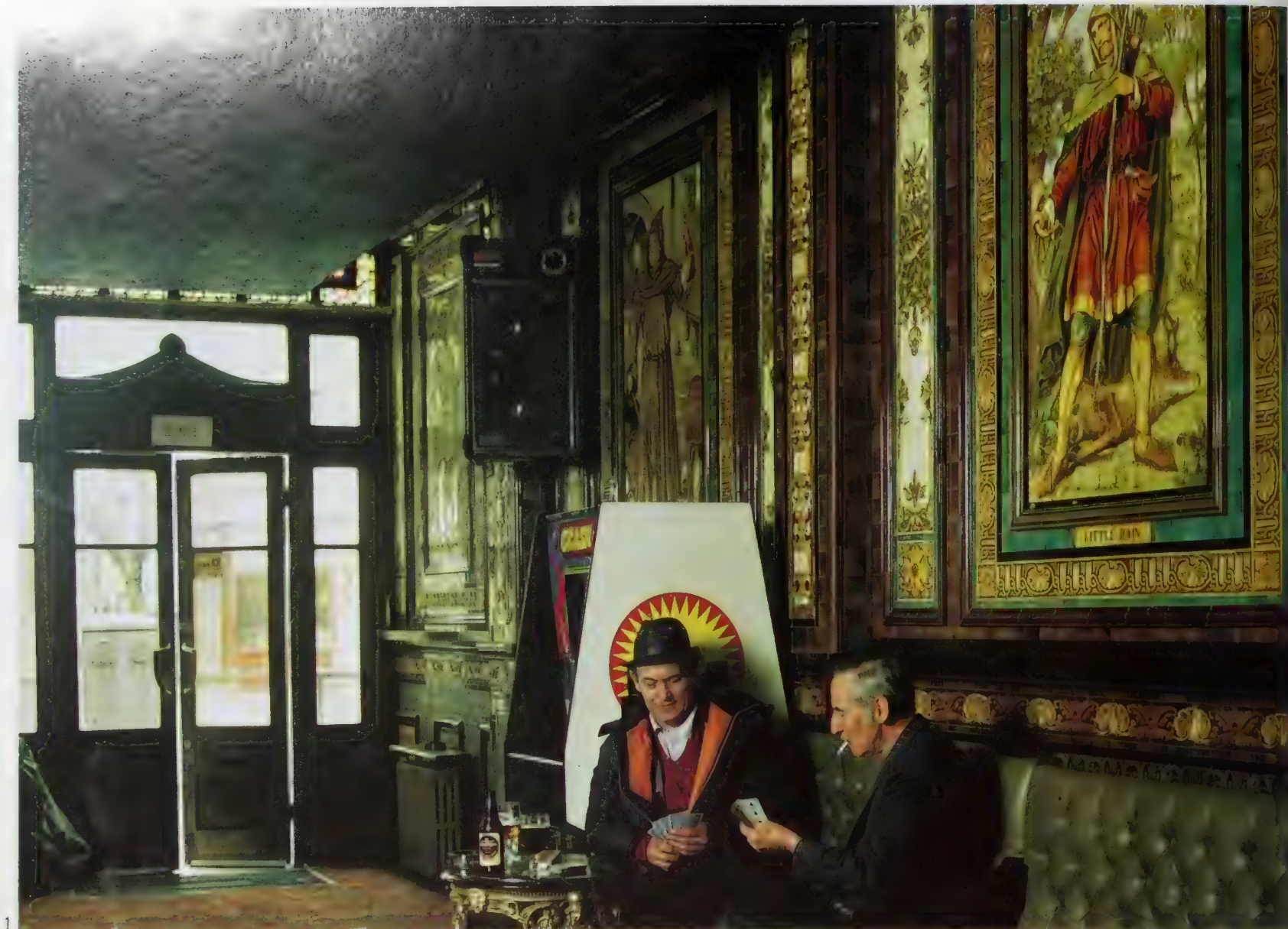
7: *Marble Hall c. 1800. The drawing-room furnishings are remarkable for their quality and accuracy.*

9: *Whiteway, the dining-room where a lavish Christmas dinner is in progress.*

8: *Mrs Haskell's Delight. An 18th century baby-house redecorated in the 1930s in the Vogue Baroque style.*

10: *Whiteway, the drawing-room has retained most of its mid-Victorian furnishings.*





THE DECORATIVE SPIRIT

The Victorian public house attracted its clients by colourful decoration and the tile panels which survive keep alive the memory of this exciting period.

A tour of public houses in the traditional working areas of London, or indeed of other major cities, affords the most fascinating opportunity to study the Victorian tile mural. The major thoroughfares were crowded with bars all competing for the custom of the thirsty worker on his homeward journey. Adjacent houses vied with each other in the splendour of their decoration. Most had their quota of frosted glass, shiny brass work and ornamental tiling, but some also boasted an additional gimmick, a picture in tiles. At one time this popular decorative device was more widespread but over the years, brewers have ripped them out and replaced them with 'Victorian-style' flock wallpapers and tasteful hunting prints. Equally insensitive is the current tendency to obscure parts of the tile pictures by new fixtures such as coathangers or juke boxes. A happier fate, however, has awaited panels which escape the revamping zeal, whether by good fortune or design. Revalued by contemporary pub architects as novelty features, many have re-assumed their place of honour in the decorative scheme.

The entrance lobby was the most common location for the tile picture but due to subsequent alterations many are now seen just inside the door. In its original situation the tile panel, surrounded by an elaborate ceramic

1: 'The Green Man', Old Kent Road, SE1 has a superb interior scheme by W. B. Simpson & Sons of three panels depicting Robin Hood and his Merrie Men.

2: A single panel by William England & Sons entitled *The Launch of the Trafalgar* in 'The Centurion', Deptford High Street, SE8.

3: A single panel by Webb & Co. depicting St George fighting the dragon, inside 'The George and Dragon', St Johns Street, EC1.

4: A single panel by W. B. Simpson & Sons telling the tale of the poet Arion and the dolphin in 'The Dolphin', Mare Street, E8.



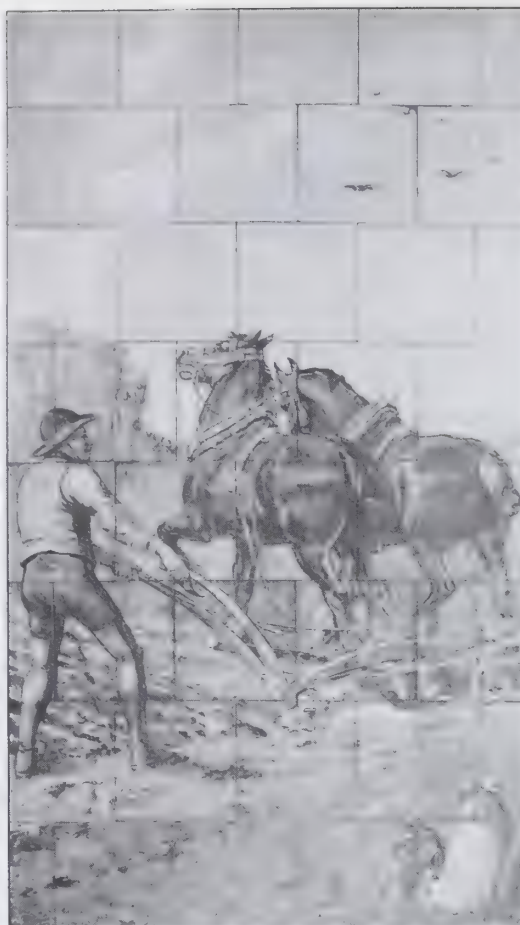


5: Robin Hood, one of the series of panels in 'The Green Man' as shown in illustration 1. These are surrounded by relief friezes and panels of birds and foliage.

border above a tiled dado, would attract the attention of the passer-by and suggest to him the hidden splendours within. In the daylight he might be impressed by the bright colour harmonies or striking image, often a pictorial interpretation of the pub name, whilst at night the doorway would be most enticing with tiles, metalwork and glass twinkling under the wavering gas light. In these days of neon and flood lighting it is difficult to imagine the romantic effect of these murals, especially in streets which were otherwise in darkness.

Some Victorian architects exploited this alluring quality of glazed ceramic even further, cladding whole façades with brightly coloured and elaborately sculpted mouldings. One of the most splendid surviving examples is the *Crown Liquor Saloon* in Belfast with a faience supplied by Craven Dunhill, but there are many more less ambitious schemes extant. Ordinary earthenware tiles, as used for interior decoration, would not withstand the severe northern climate but most manufacturers developed a high fired body which would be impervious to damp, smoke and acid vapours. These practical aspects of ceramic cladding as well as ease of cleaning – even self-washing in the rain – resulted in its usage on pubs until the Second World War.

The idea of advertising the pub by means of a ceramic picture was not new. Wooden and metal signs were more common but there are tile precedents dating from the early 18th century. The Delftware potters fashioned



6: A single panel by Carter & Co. depicting a ploughman at work. This panel is in the entrance porch of 'The Plough', Homerton High Street, E9.

large tile pictures as business signs mainly for pot works or shops, but occasionally for inns. *The Cock and Bottle*, originally in the City of London, once boasted a blue and white panel three feet tall, depicting a cock beneath a glass wine bottle. Mural decoration in Victorian pubs can also be seen as a continuation of an English mediaeval tradition. The earliest tavern walls were frequently painted with scenes of local interest or events in the life of the famous person after whom the inn was named. Although the same subjects inspired 19th-century pub artists, traditional mural painting techniques would not have been practical. In the smoky atmosphere, nicotine would rapidly have caused discolouration, whilst the continual knocking and rubbing to which they would have been exposed would have hastened their deterioration.

Sealing the fresh colours and textures permanently on tiles under a transparent glaze seemed to be the practical solution. Girtons of Old Bond Street, London, is recorded in *The Builder* as having tile panels as early as 1850 but this form of decoration was not common until the 1880s. In a review of current developments in tile painting, the *Building News* of 1887 commented that 'The comparative indestructibility and permanence of the pictures will certainly commend them to general use'. Indeed, during the pub building boom of the 1890s, the tile picture became almost a standard fitting. The panel could either be interspersed with painted mirrors

and gleaming mahogany fittings or set in decorative tiled walls. *The Princess Louise* in Holborn is a celebrated example of the former, incorporating slim floral panels executed by W. B. Simpson and Sons, whereas the *Central Bar* in Edinburgh has a fine surviving, little altered, ceramic interior glistening from floor to ceiling with moulded tiles and set with tiled pictures of sporting scenes, all by Minton Hollins.

Panels of all shapes and sizes could be formed with standard mass-produced tiles and individualised by hand painting. Although not often brilliant artistic statements, most tile pictures are effective and competent renderings in the fashionable style epitomised by popular exhibitors at the Royal Academy of Arts. Most of the tile artists remain anonymous, the firm if anybody taking the credit. One explanation for this apparent modesty is that in many cases there would have been more than one painter at work on each panel. One might have conceived the design, another might take responsibility for transferring the cartoon to the tiles, whilst others would specialise in attaining rich painted effects. Doulton of Lambeth were a notable exception as both designers and painters signed the panels.

Doulton were one of several major ceramic manufacturers who employed artists to work on hand-painted tiles. Numerous pubs in the Midlands were enlivened by the succession of decorative panels issuing from the kilns of Maws or Craven Dunhill of Jackfield or Mintons of Stoke-on-Trent. In the south of England, Carters of Poole dominated the market although few of their Victorian murals survive today. Those that do, however, such as *The Plough* in Homerton bear out the opinion of the correspondent at the *Building News* in 1887 who highly praised their achievements in pub decoration: 'they excel in land and seascapes, noticeably for the delicate yet rich blending of colour, chiaroscuro'. Unfortunately the panel no longer survives so it is necessary to conjure up an image of a 17th-century murder scene in Leicester Fields which he claims avoids 'ghastly sensationalism'.

Genre scenes were considered eminently suitable for pub decoration. Artists' impressions of *Spitalfields in Ye Olden Times* and *Club Row in Ye Olden Times* complete with beggars, orphans and mangy dogs, are features of the *Ten Bells* (now *Jack the Ripper*) in Commercial Street and *The Well and Bucket* in Bethnal Green Road. These panels were executed by W. B. Simpson and Sons of the Strand, a firm who specialised in interior decoration and 'art tile' painting. They bought in tile blanks from manufacturers such as Maw and Company and Minton Hollins, then decorated and fired them. Simpsons were not alone in this field. Many other names appear on pub tiles which do not refer to tile manufacturers but to decorators only. Small firms such as Charles Evans and Company; William England and Sons, E. Rowntree, Webb and Company, Alfred T. S. Carter (of

the Carter of Poole family) enjoyed the pub decorating boom of the late 19th-century and have latterly plunged into obscurity.

Simpson and Sons, a more major enterprise, have not suffered this fate and are renowned for their surviving commissions in the London area. It would appear that scenes from history and folk lore were their forte. Particularly impressive is the large mural in *The Dolphin*, Hackney, which tells the tale of Arion the lyric poet and a song-loving dolphin. *The Green Man* in Old Kent Road displays a series of panels depicting the exploits of Robin Hood.

Most panels such as these relate in some way to the name of the pub. A jousting scene is relevant for the pub called *The Castle* in Kentish Town Road, whilst *The George and Dragon* in Clerkenwell features a large mural by Webb and Company showing Saint George on horseback fighting the dragon. On other pubs the connection is more tenuous, for instance *The Three Crowns* in Mile End contains a panel illustrating the Tudor pageant *The Field of the Cloth of Gold*. The life of

Henry VIII was a fertile source of inspiration for tile designers. At *The Red Bull* in Peckham High Street the *Trial of Queen Katharine* survives in a dilapidated state and there was no doubt similar documentation of the fate of his other wives. Local events and beauty spots were also excellent sources for mural decoration. In a dockland Deptford pub, *The Centurion*, *The Launch of Trafalgar* was particularly apt, whilst at *The Havelock* in Hastings, the *Battle of Hastings* receives place of honour along with the views of the town, and a portrait of General Havelock.

Not all decorative panels were made specifically for each location. Existing stock was often used where relevant. Doulton of Lambeth for instance furnished the *St. Mungo Vintners* in Glasgow with two panels, *Commerce and Industry* and *Agriculture and Horticulture* which were identical to and may have been the same panels which were shown at the Chicago Exhibition of 1893. These panels are now back in America.

The frenzied activity of pub building and

decorating came to an abrupt end at the turn of the century. A slump in beer and spirit consumption which occurred during the Boer War forced many publicans out of business. Whilst chaos ensued in the spirit trade, a new movement was gaining ground and began to transform the image of the public house. The aim was to convert licensed premises from mere drinking dens into well-run social clubs which would attract wives as well as husbands. This 'Improved Public House' movement proceeded to banish the gaudy image and meretricious glitter of the Victorian gin palaces and substituted a more genteel form of interior decoration. When pub building was once more under way after the First World War, the respectable neo-Georgian style predominated for city pubs whilst neo-Tudor was popular for suburban or country areas. Interiors would be half-timbered with cosy inglenooks catering for the romantic ideal of 'Merrie England'. Unfortunately there was no room in such decorative schemes for the tile mural.

Photographs: Graham Miller.

7: A single panel by W. B. Simpson & Sons illustrating *The Field of the Cloth of Gold* in 'The Three Crowns', Mile End Road, E1.



THE DUKE OF WELLINGTON'S PICTURE GALLERY

The recent rehanging of The Waterloo Gallery at Apsley House has restored its splendour, and the paintings, long treated as isolated works of art, have regained their original function as luxurious wall decoration.

In 1813, after the Battle of Vitoria, the first Duke of Wellington captured in Joseph Bonaparte's baggage train a closed coach, which proved to contain 165 canvases cut from their stretchers, which Wellington sent to England and had cleaned, repaired and catalogued under the supervision of William Seguer. It was soon discovered that the paintings came from the Spanish royal collection. Accordingly Wellington approached Ferdinand VII of Spain in 1814 and 1816 to arrange the return of the paintings to Madrid. In the event the King matched with generosity the Duke's punctiliousness. The Duke, he pronounced, should keep that which had come into his possession by means as just as they were honourable. Wellington was thus endowed at one stroke with a collection of paintings by such masters as Rubens, Velasquez, Van Dyck, Elsheimer, Murillo, Teniers

and Mengs. Perhaps it was this merited windfall which impelled him to collect with some discrimination himself, adding not only the expected military, royal and Napoleonic portraits, but also modern works by Wilkie and Landseer, and first-rate paintings by Steen, de Hooch and Murillo.

Had Wellington built the great palace which a grateful nation was happy to offer him on the precedent of Blenheim, his collection of paintings would no doubt have been hung there. As it was he finally settled for Stratfield Saye which he bought in 1817, planning to demolish it and replace it with his Waterloo Palace. However Stratfield Saye no more contained a picture gallery than did Apsley House, the London house designed by Robert Adam for Lord Apsley from 1771, which Wellington bought from his brother Lord Wellesley in 1816. A solution to the problem

was finally found in 1827 when the Duke decided to add a great Gallery to Apsley House.

His architect, Benjamin Dean Wyatt, had already added the Dining Room to Apsley House in 1819, in a rich, sober classical style; the annual Waterloo Banquets were held here up to 1829. Wyatt, with his brother, Matthew Cotes Wyatt, created a Louis Quatorze-style drawing room at Belvoir Castle for the Duchess of Rutland in 1825. Perhaps the scheme was already in the air when Wellington visited Belvoir and admired the works there in 1823. In 1826 Benjamin Dean Wyatt designed interiors in the new style for the Duke of York's house. These were not executed but his 1827 interiors for Crockford's Club in St. James's, now the Jamaican High Commission, gave the Louis Quatorze style the publicity and impetus it needed. Wellington's Gallery, completed in 1830, was thus one of the earliest show-places of the Louis Quatorze style and it provided the ideal setting for the annual Waterloo Banquets held here from 1830 to 1852, the year of the Duke's death.

The Gallery, 90 feet long, was predominantly gold – white and gold the plaster and composition ornament of the coved ceiling, the walls hung in yellow silk – the Duke of Wellington's choice against the advice of his architect and his mistress, Mrs. Arbuthnot, the picture frames gilt, the marble of the Louis Quatorze fireplaces yellow. The paintings and the carpet, red strewn with multi-coloured stars, were the only relief to the gold, which must have glittered to redoubled effect

1: The Waterloo Banquet of 1836, engraving after William Salter. Although measurements reveal that Salter grossly underscaled most of the paintings and exaggerated the width of the Gallery, his depiction of the banquet shows the position of many paintings in 1836.



when lights were lit and reflected in the great mirrors which could be drawn across the windows by night. The second Duke clearly found it too much; he changed the yellow of the walls to red.

The next change came in 1951 after the seventh Duke of Wellington had presented Apsley House and part of its contents to the Nation in 1947. At the planning stage in 1949 the Duke of Wellington and the then director of the Victoria and Albert Museum, which administers the house, were inclined to rehang the walls in the first Duke's yellow silk. In the event however economy prevailed and when Apsley House was opened to the public in 1952 the walls were covered in red patterned wallpaper. It was at this point also that the dining table, which had been used for the Waterloo Banquets under the first Duke, was set up as a permanent exhibit in the Gallery surrounded by chairs and supporting the magnificent silver centrepiece presented to the Duke by the Prince Regent of Portugal in 1816. In 1964 the Gallery walls were hung with silk, but red rather than the original yellow.

In 1976 the administration of Apsley House was transferred to the Department of Furniture and Woodwork of the Victoria and Albert Museum, which instituted a re-appraisal of the way the house was shown to the public, and decided that the preferred strategy would be to arrange and decorate the house insofar as practicable as it was in the time of the first Duke of Wellington. The result of this policy in the Gallery was the removal of the dining table, chairs, and Portuguese centrepiece back to the Dining Room where they had originally been used, the introduction of a suite of carved and gilt seat furniture almost certainly that listed in the Gallery in 1854, and the laying of a carpet rewoven to the original pattern as shown in William Salter's painting of the 1836 Waterloo Banquet, copied from pristine fragments found at Stratfield Saye.

The prime purpose of the Gallery, however, was the display of the Duke's paintings. The second Duke radically rehung his father's collection soon after his death in 1852. Hanging cards of c. 1880 show that the second Duke had 100 paintings in the Gallery. This arrangement survived substantially unaltered until at least about 1908 when it was illustrated by a Bedford Lemere photograph in E. Beresford Chancellor's *The Private Palaces of London*. However when the house was opened as the Wellington Museum in 1952 the Gallery was hung with a mere 50 or so paintings. By 1980 this total had dwindled, after various rehanging, to 36 paintings, with no regard to their original arrangement.

The new policy clearly demanded a change of approach and research was instituted into the way the first Duke had arranged his paintings. The two principal sources, Salter's 1836 painting, and the 1853 watercolour of the Gallery by Joseph Nash, lithographed in Richard Ford's *Views of Apsley House and Walmer Castle*, showed clearly that under the



2: Joseph Nash. *The Waterloo Gallery prepared for the Waterloo Banquet*. Acquired for Apsley House by the Victoria and Albert Museum in 1981.



3: *The Waterloo Gallery in 1981, the North end*. Many paintings are in their original positions, including *Mary Tudor after Moro*, and the original furniture has returned.

first Duke paintings in the Gallery had been many layered and close packed. Richard Ford's text estimated a total of about 130 paintings in the room, a far cry from the 36 present in 1980. The exact positions of many paintings could be identified from the two views and from written descriptions by Passavant (1836), the *Athenaeum* (1853), and Waagen (1854). The picture of the Gallery under the first Duke which emerged was not complete but it was more than an outline. It had, however, always been evident that the Gallery could not be completely rehung on

archaeological principles because the Museum owned only 193 paintings in total, as compared to the 288 listed in the catalogue published by the third Duchess of Wellington in 1901. The most important absentee was the portrait *Mary Tudor* after Antonio Moro which had occupied the crucial axial position above the North fireplace. The reverse problem was represented by the large Goya equestrian portrait of Wellington which was not at Apsley House under the first Duke. Another consideration was that the 'skying' of major paintings was likely to produce an outcry.



4



5

4: 'The Waterloo Chamber', photograph by H. N. King, illustrated in *'Private Palaces of London'*, 1908. The original arrangement of paintings has been altered, but the basic character of the Gallery survives.

5: The Waterloo Gallery in 1962, the North End. The paintings have sunk to the bottom of the walls, the table obscures the centre and a showcase and sofas have intruded. Photographs: 3 & 5 Victoria & Albert Museum.

In 1980 the present Duke of Wellington agreed to sell the portrait of Mary Tudor to the Museum. The three key positions above the fireplaces could now be filled with the three historical portraits which had originally occupied them, Mary joining *Charles I* and *Rudolf II*, all in massive Louis Quatorze frames made by Temple & Son and almost certainly designed by Benjamin Dean Wyatt. The main axes of the Gallery thus re-established, the nettle was grasped and the rehanging planned on a mixture of archaeology and commonsense.

The original arrangement had included up to four tiers of paintings, filling the walls up to the cornice. The 1980 plan envisaged a

maximum of three tiers, thus obviating any drastic 'skying' of paintings. Of the 70 paintings included in the 1980 plan (previous total 36) 41 paintings were definitely in the Gallery under the first Duke of Wellington (previous total seventeen), and of these twenty paintings were to hang in or close to their positions under the first Duke (previous total two). In only one case was evidence to be ignored because of the 'skying' problem and a painting consciously 'misplaced'. Originally the paintings had hung on gold painted chains but, it was felt that they would be too strident against the existing red.

The physical task of rehanging took five

weeks. It involved two conservators, who inspected and superficially cleaned every painting and lined their backs, a gilder, who cleaned every frame, refixing and retouching where necessary, a joiner who did the actual hanging and a gang of manual attendants who did the lifting with a moveable scaffold. The 'knock-on' effect of the rehanging involved 130 paintings in all and affected all but two of the rooms.

What of the result? Despite the inevitable lack of a top tier the decorative balance of the Gallery has been restored. Its walls are now clad, as intended, with a rich array of paintings and frames. The first Duke would recognise the main skeleton of his own arrangement, dominated by the three great portraits above the fireplaces. He would recognise his own broad grouping; Dutch paintings to the South, Spanish and Flemish to the East and Italian to the North. Moreover he would find his favourite, the Correggio *Agony in the Garden* which he had reframed specifically for the Gallery, which he never allowed to leave the room, and whose glass he would clean with his own handkerchief, back in its original place. The benefits of the new scheme go beyond the archaeological and the personal. The paintings are now hung as most of their painters would have expected them to be hung, and as paintings usually were hung before the 20th-century insistence on the 'tasteful gap' and hanging 'on the line'. The visitor can now see masterpieces close to lesser works, and has the opportunity to compare different levels of quality himself, in contrast to so many galleries where the mandarin curator had relegated lesser works to store. The final benefit is that there are now virtually no stored paintings at Apsley House: everything is on view.

Apart from Apsley House, Manchester City Art Gallery, Dulwich Picture Gallery and the Wallace Collection have all recently been involved in rehanging schemes reflecting historic practice. This cannot be coincidence. It must reflect a new desire to respect the architecture of 19th-century galleries, and at the same time a 'post-Modern' reaction to the spaced-out low key Modern aesthetic of picture hanging. Paintings, long treated as works of art to be contemplated in isolation, are regaining what was in most cases one of their basic functions, to act as wall decorations. Many galleries have recently been redecorated in the 19th-century manner; the Pennsylvania Academy of Fine Arts in Philadelphia, the Renwick Gallery in Washington, and a Cast Court in the Victoria and Albert Museum in London are typical examples. Pattern, strong colours, and rich materials are replacing understated pastels, oat-meals and off-whites. The transformation of the Waterloo Gallery at Apsley House fits into this movement of taste. It is pleasant to contemplate the next stage when the archaeological approach is taken to its natural conclusion and the first Duke of Wellington's yellow silk is recreated in his Gallery, and its splendour is redoubled.

DECEMBER 1981

Produced by Robin Duthy
Editor of The Alternative Investment Report

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Whenver a few eye-catching prices are paid for paintings at auction there are always some people, even in the art world, who will assume that the prices can be taken as representative of price-movements for the entire schools of painting to which they belong. In fact, of course, the market is stratified by quality and although it is clear that the best paintings have on the whole climbed very fast, the trends in the lower quality ranges have often been much flatter.

Art market analysts have been rubbing this point home pretty hard over the last few years and it may be that the wide variation in performance is now better understood. No-one would doubt that American paintings have risen strongly over the last decade and may have a lot further to go. However, as in so many other sectors of the market the performance during the 1960s was generally even stronger. Now that prices for the top 19th-century work have risen so far it is worthwhile reassessing the relationship between market value and artistic status.

It is obvious that special forces are at work in the market for American painting. Some people actually regard the market quite simply as distorted by the large volume of money that is continually chasing a comparatively small body of work. One effect of this is that lesser quality paintings command more than their counterparts in other countries where demand for such material is less strong. That at any rate was the case until five years ago when quite indifferent 19th-century European paintings began to edge up to levels that people would have regarded fifteen years ago as absurd. But this

AMERICAN PAINTING INTRODUCTION

continual sagging of the jaws at prices paid in the saleroom gets a little repetitive. The more intelligent attitude must be to expect prices generally to maintain their rate of increase, but also to try to pinpoint the sectors that may be expected to pull away from the rest.

In the field of American painting the supply position varies from one period to the next but rarity does not necessarily dictate a high price. It is estimated that only between 100 and 400 paintings of the 17th century can be firmly attributed to American artists. Most have made their way into museums and the few that have appeared on the market have been of greater curiosity than artistic value.

By the beginning of the 18th century the concept of a professional painter had at least become recognised. But even the better works of the two leading painters of this period John Smibert and Robert Feke do not cause much of a stir on their rare auction room appearances. Most 18th-century American painting consists of portraits and this itself indicates that the activity of painting was still very much more a job than a vocation. John Singleton Copley complained that painting in America was regarded as no more than a useful trade. Even in the later part of the century quite well-established artists were still expected to paint sign-boards, emblems on carriages and do other humdrum work. Artists had to paint what people would pay for and practically no-one was going to pay good money for a landscape. The severely practical lives led by most colonial Americans left them with little time for cultural pursuits and if any painting was to be done at all their puritanical disposition dictated that the style should be rigidly factual.

Is there such a thing as an American style at all? This is one question that is regularly asked but never satisfactorily answered. American painters naturally felt ambivalent about European culture and Copley's vacillation over whether to join Benjamin West in England in the 1770s was not only to do with political problems at home and his doubts about succeeding in London. It was surely what all American artists felt who during the 18th and 19th centuries went to study in London, Rome, Munich and Paris; namely, they would have preferred to stay put and 'make it' at home. That after all was what America was all about. The pioneer farmers who fought their battles with nature did not need to return to Europe for seed corn and building materials; they succeeded by using what was to hand. But for the American painter the right growing conditions were only to be found in Europe. In America, at least during the 18th century, there was no teaching, no example and no market.

Indeed many eminent Americans had expressed misgivings about the desirability of culture, at least as it manifested itself in Europe. Benjamin Franklin, for example, had written . . . with countries as with young men, you must curb their fancy to strengthen their judgement . . . thus poetry, painting and music are all necessary and proper gratifications of a refined state of society, but objectionable at an earlier period since their cultivation would make a taste for their enjoyment precede its means'. In other words, first things first. The arts were plainly not on that list of first things, and the artist's battle for recognition in America was perhaps as tough as anywhere. Charles Willson Peale's

AMERICAN PAINTING

INTRODUCTION *continued*

attempts to attract the public to his small art gallery at the end of the 18th century had not been a success, but when the bones of a mastodon were discovered nearby Peale's business manager suggested putting them on display, since, as he put it, 'there are many men like myself who would prefer seeing such articles of curiosity than any paintings whatever.' Gradually the curios crowded out the art and decades passed before even a rudimentary art gallery came into existence in which American painters could study.

Considering all the *va et vient* between Europe and America is it reasonable to expect American painting to have a strong national identity? After all, if the members of the European Parliament in Strasbourg were to stop talking and start painting one would hardly expect

an individual new style to emerge. Obviously the succession of influences upon American culture has been assimilated in just the same way as any culture is fertilised by others.

The earliest American painters painted what they saw and in so doing laid the foundation stone of the American style. It is this realism that links those first portraits to America's greatest artist, Thomas Eakins, who in pursuit of realism used trigonometry to work out his perspectives, and even to the abstract and confusing perceptions of the 20th century which are nonetheless powerful affirmations of psychological reality.

Paintings of any period that incorporate this very special American trait are the ones that will eventually be classed as the most important.

Portrait of Captain Bethal by Benjamin West sold for \$11,500 at Christie's, New York in April this year. Portrait prices depend as much on the looks of the sitter as the competence of the artist.



THE EARLY PORTRAITS

Most of the early 18th-century American portraits have a forthrightness and austerity which at once evokes the past and makes a striking contrast with the present. They have grown in popularity over the last ten years along with much of the later folk art of America which has come to the fore as a field for serious collectors. In many cases the artists have not been identified and the prices depend as much on the appearance of the subject as on the artist's technical ability.

The field is very diffuse and prices are not easy to monitor. Nevertheless, an overall rise of 250% over the last ten years seems to have been posted. The work of known early artists seldom reaches the salerooms and the last recorded prices for Smibert and Feke are in the low thousands. There is a strong feeling throughout the art world that the revaluation of 19th-century art has now been overdone and it is time the 18th century caught up. Such changes are usually heralded by shifts in the activity of the academic world and here the focus of interest is clearly moving back to the 18th century.

This academic barometer normally anticipates changes in the saleroom by about a year. It is certain that these early portraits, no matter how provincial and unaccomplished they may be, will share in any general revaluation of the 18th century. Paradoxically, to many people these austere early portraits make good decorative and even amusing pieces through their contrast with all other contemporary furnishings.

But far greater demand has always been concentrated on the work of the later painters, J. S. Copley, Gilbert Stuart and the Peales. Benjamin West's long residence in London where he became President of the Royal Academy and where he was host and mentor to every visiting American painter, puts him outside the main stream of American painting. His style was so totally European that many Americans see him as an English painter. Copley's early work before he left for England in 1774 will always be rated his most important by Americans and indeed it incorporates that realism that to some extent he cast off to fit in with the more superficial conventions of portraiture in London.

Copley's portrait of his half-brother known as *The Boy with the Squirrel* which out of modesty he sent anonymously to the Society of Artists in London was received with tremendous enthusiasm. It showed not just a thoughtful and innocent young man but in its way presented an image of America at this period. It was the first painting from America to have claimed serious attention in Europe and in a sense made inevitable Copley's eventual departure for London. Once there, his sitters were prepared on the whole to allow him only three sittings compared with the ninety hours he had often been able to count on back in America. His brushwork loosened up and very soon he mastered the more debonair style that was appreciated in London.

Copley's portraits occasionally appear in the salerooms. Prices seem to reflect the preference for his earlier American work but have in general risen by 200% over the last ten years.

One painter the American market undervalued for many years was Gilbert Stuart. The period of neglect seems to have come to an end since his work has risen overall by about 300% over the last decade and may still outperform

the field as a whole. Stuart was born of Scottish parents in America in 1755; he made a name for himself in London but various escapades brought about his sudden return to America in 1795. Before long he pulled off his greatest coup by getting Washington to sit for him. He painted three main versions of the portrait but sold so many copies he came to refer to them as his 'hundred dollar bills'. Investors should be careful not to pay too much for one of these since the quality is variable and the later versions are quite mechanical. The price range for Stuart's work has run from £2,000 to £65,000 over the last two seasons and reflects the unevenness of his output.

In fact the price range for portraits by all of the leading American portrait painters including Inman, Sully, Morse, the Peales and Neagle is remarkably wide. Dreary subjects command low prices and always will, even when by accomplished artists. The whole point, one would have thought, of being such an artist would be to be capable of bringing to life even the dulllest subject. But although there is some truth in the observation that a dull portrait is likely to be by a dull artist, many well-known painters are extremely uneven and investors should bear in mind that technical competence and a presumed likeness count for very little if the artist's perception and interpretation of his subject are uninspired.

From a strictly investment viewpoint it is likely that the middle range of 18th and early 19th century portraits, that is from £1,000 to £5,000, will perform best over the next ten years. Many of those selling for below £1,000 are fairly wooden and lifeless and therefore artistically quite insignificant. However, if the American people make these forebears the subject of an indiscriminate buying spree, prices could move sharply albeit unjustifiably higher.

The very best work of Copley, West, Trumbull and Stuart is now up in the £10,000 to £50,000 range and occasionally far above it. The unit costs in this league are obviously too high for most collectors of American painting. Much of the finest quality has been absorbed by museums over a very long period and most are now well represented. From this high base it is possible to see steady growth but no really major percentage gains.

It is in the middle range that portraits of real if not spectacular quality may still be bought. These stand to benefit most from the increasing appreciation and buying power of American collectors.

18th century portraits were out of favour for a long time and there are several reasons why this has been the case. Firstly, owners of such portraits have tended to be long-established and by inference wealthy families. Therefore, many people who might otherwise have bought early portraits have been reluctant to do so in case friends should snipe at them for buying 'ancestors'. Secondly, the demeanour of the majority of most 18th century sitters is unbearably pompous and can look thoroughly ill at ease. Thirdly, there is a feeling of anonymity about them, a feeling that you know practically nothing of the sitter even though the name and dates may be on record. Apparently, such reservations are less of an obstacle today. Although the way a home is decorated is still a sensitive issue, buyers of art are nowadays more prepared to buy what they like and ignore the opinions of friends. Demand for 18th century portraits may well strengthen further.

THE HUDSON RIVER SCHOOL

The decade of the 1830s turned out to be a watershed in the development of American painting. Political independence in 1776 had created the desire for cultural independence, but in the field of painting at least this had not been fulfilled.

The whole tenor of American painting both in subject-matter and execution continued to reflect the Grand Tour of Europe that American painters habitually made. Classical landscapes were still very much after Claude and Poussin, the few genre scenes that there were bore the stamp of Jan Steen, portraits showed in differing degrees the influence of Lely, Kneller, Gainsborough, Romney and Lawrence, while the great historical set-pieces were largely indistinguishable from their European counterparts.

American society was still fervently religious and this as elsewhere precluded the proper study and representation of the human body. The occasional nude appeared in the guise of a Greek slave or classical nymph, but there were difficulties in getting models and the whole issue was allowed to remain in abeyance.

Surprisingly, American painters had largely ignored the very landscapes in which they lived. Several important studies of the new continent had been or were being completed, by Catlin of the Indian tribes and by Audubon of the birds of America for instance. Emerson is frequently regarded as the man who finally cut the umbilical cord by which American artists were still being nourished from Europe. His Phi Beta Kappa address of 1837 asserted that 'Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close. The millions that around us are rushing into life cannot always be fed on the sere remains of foreign harvests. Events, actions arise, that must be sung, that will sing themselves'.

Artists set off to celebrate the natural beauty of the Catskills, the Adirondacks and other virgin tracts in a spirit of reverence and discovery. Their idea was no less than that through such beauty God's presence itself

would be revealed.

Although the Hudson River School is seldom regarded as being an indigenous art movement, its leading exponents in spite of their European connections, certainly covered new ground in American painting. Prices for different artists have evolved in different ways; some were so prolific that their prices have risen only gradually, others have apparently moved through a period of rediscovery.

The regular flow of Jasper Cropsey's work at auction ranged from £600 to £5,000 ten years ago. Today the range has moved up to £3,000 to £18,000 (although an exceptional £280,000 was paid last season) giving a growth rate of 225%.

Jervis MacEntee's work seldom appeared at auction ten years ago but was changing hands in the low hundreds. Today his best works are fetching between £2,000 and £8,000.

Thomas Cole's and Asher Durand's paintings have jumped very considerably, perhaps by 400% over the last ten years. The growth of saleroom activity in the United States has done much to promote interest in the Hudson River School. Based on the recent season's results prices for the School as a whole appear to have moved up by 300% or more in the last ten years and in spite of the recession show every sign of maintaining the trend.

It is still possible to buy fine quality works by these and other Hudson River painters such as Whittredge, Kensett and Casilear for between £2,000 and £5,000. The status of these painters is very firmly established. The substantial rise in their value over the last decade is no flash in the pan. Although demand at the moment is almost entirely within the United States, the concept of good value *vis à vis* other 19th century Schools could well bring Europeans into the market. The reappraisal of the Hudson River School in the U.S.A. has attracted much attention in Europe and, given the recovery of confidence in the dollar, European buying on investment grounds alone would be well justified.

View of Lake Albano with Castelgandolfo by Worthington Whittredge. An undervalued member of the Hudson River School, Whittredge's work seldom fetches over £10,000.



THE LUMINISTS

The Luminist School is usually hailed as the first genuinely American School of painting, and yet it seems really to have developed quite naturally from the earlier Hudson River School. Although the Luminists are sometimes described as imaginative realists, the thread of realism running through American painting is often stretched to its utmost limit at this point.

It is not easy to see why it was during the 1970s that the Luminists should have begun to appeal so very strongly to American collectors. The famous £1,150,000 paid for Frederick Church's *Icebergs* was by far the highest price of the last few years. Next came the £277,000 paid for *Children of the Mountain* by Thomas Moran. The highest prices paid so far for two other leading painters of this school, Martin Johnson Heade and Sanford Gifford stand at just £145,000 and £24,000 respectively.

It is hard to estimate what these works would have realised ten years ago for the good reason that they were exceptional, as the high prices themselves indicate. However, looking at the overall pattern throughout the decade the works of these four leading painters have risen in value by 300% to 400%.

The top prices can sometimes give a false impression of the market. In most cases, prices for the bulk of the artist's work are substantially lower than the few very high prices recorded. This means that their works are probably more accessible than is generally realised. For instance, after the top two prices of £145,000 and £70,000 paid for works by Martin Johnson Heade, the average price of his work to have been auctioned over the last three seasons is just £13,800. In the case of Stanford Gifford, after three prices over £20,000 the average for the remaining 25 canvases sold over the last three seasons is just £5,900.

Even prices for Frederick Church's work drop sharply after the price paid for *Icebergs* to £116,000 and ten of his paintings have been sold over the last three seasons for between £5,000 and £20,000. The record price for

Thomas Moran's work of £277,000 is followed by a figure of £60,000 as well as a group of fifteen paintings that fetched between £5,000 and £15,000.

The status of the Luminist School in art history may yet be re-examined. Whereas the Hudson River School as its name implies drew its inspiration from American territory, the Luminists travelled very widely and presumably also drew some inspiration from right outside America. Church, for example, travelled to the Arctic, to South America, the ancient ruins of Greece and the Middle East.

John Wilmerding describes as the philosophical headwater of the movement Emerson's statement – 'Standing on the bare ground – my head bathed by the blithe air and uplifted into infinite space – all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me: I am part or parcel of God'.

Give or take a few words this might pass for a description of the sensations experienced by an LSD addict. The degree of success with which Emerson, Church or even the LSD addict is able to communicate this experience is what makes art good or bad. One item of mental baggage the Luminists would have done well to leave behind on their quest was the thought contained in Ruskin's *Modern Painters*. Where Ruskin linked art, nature and morality, the Luminists sought to link all these up with the destiny of America. Where this message appears in Church's work it lies heavily on the stomach although in the end it does not detract from the grandeur of his vision. It must be said in favour of the Luminists and nearly every American painter of the period that their continuous although sometimes threatened contact with reality saved them from the steamy excesses of Pre-Raphaelitism and other pseudo-cultural epidemics to which Europe succumbed.

While the Luminists were ascending the peaks that afforded the most dramatic views, down on the ground the horror and tragedy of the Civil War was being recorded amongst others by Winslow Homer. Elsewhere and also at

Near Fort Wingate, New Mexico by Thomas Moran, a late work by one of the greatest Luminists, sold for \$110,000 at Christie's, New York in April.



THE PHYSICAL REALISTS

Luminists continued

ground level, it was fortunate that the last thought in Cézanne's mind as he painted the sea at L'Estaque was the destiny of France. It was to be some time before painting was purged of its supposed powers of moral therapy.

That the Luminists discovered a new and impressive means of representing all the shades and qualities of light is not in question, nor is the technical competence with which they achieved it. In this they were helped to some extent by the introduction of new cadmium pigments. But their real discovery was not only the dramatic positioning of the landscape in such a way as to open up a vast expanse of sky, but also to use the water and vapour below and even the trees as a source or as reflectors of light.

The achievements of the Luminists are therefore not in doubt. What seems open to reconsideration is the extent to which Luminism is an American phenomenon. The influences of the German Romantic painters is especially evident in the work of Albert Bierstadt, himself a German who studied in Dusseldorf. This most prolific of painters – nearly 100 of his canvases have been sold at auction over the last three seasons – should be included in the Luminist circle although his origin and style have sometimes kept him out.

His work ranges from modest but highly competent oil sketches to major representations of the West. At their best those painted in the Rocky Mountains are unsurpassed. Several have been sold in the £50,000 to £150,000 range although the average for the rest still stands at just £4,000 representing a rise of only 120% over the last ten years.

Whatever its real genealogy, the Luminist School has now been authoritatively defined as The American School. The 1980 Luminist Exhibition has placed it on the map more firmly than ever before and more Americans than ever before will therefore want to own an example. Therefore, on fundamentals, as the investment analysts say, the outlook is bright.

A High Sea by Winslow Homer. Minor works by Homer are bringing very high prices as the more important works have mostly disappeared into museums.

Many academics consider the two greatest American painters of all time to be Winslow Homer and Thomas Eakins. Certainly they manifest that powerful American realism which is perhaps the single most impressive aspect of the elusive American style and the one that will increasingly command big money in the saleroom.

A dramatic series of photographs was in the process of recording every horrific aspect of the Civil War with unprecedented realism when Winslow Homer was sent to the front by Harper's Weekly to make sketches that were to be used as illustrations for the magazine. He painted many scenes at this time in oils and all his work reveals his gift for observing and recording the salient points of each situation with an extraordinary intensity.

In his later years he lived on the coast of Maine studying every storm from a shelter he had specially built on a promontory. A collector who owned one of Homer's paintings of the sea and had hung it in his rather small library said it gave him the feeling he might be washed out of his house at any moment.

Homer's great stature has always been recognised and prices for his work have been high for some time. The highest price of £700,000 was paid in October 1980 for *The Signal of Distress*. This reflected the rarity with which his larger works appear on the market. High prices are also paid for quite small watercolours; about twenty have been sold over the last two seasons of which the largest measured 15 x 18 inches at prices ranging from £5,000 to £70,000. Five tiny pencil sketches measuring no more than 4 x 6 inches fetched between £200 and £500.

Winslow Homer is an American institution and it is difficult to visualise any change in his rating. There is no room for any upgrading, so prices are likely to move at least as strongly as the American market as a whole but with his less expensive work tending to perform best.

Thomas Eakins' work is unfortunately even rarer on the market than Homer's. He ranks as the most intellectual artist America has ever produced. He was deeply com-



THE AMERICAN IMPRESSIONISTS

mitted to the accurate representation of what he saw and besides using trigonometry for his perspective he studied the mathematics of the reflection and refraction of light.

It is extraordinary that although he had studied in France and was well aware of the activities of the French Impressionists he took little interest in their attempts to tackle the same problems—particularly that of light—that he himself was facing. The Bohemian image of the European artist is so well entrenched that Eakins' passion for outdoor sports including sailing, rowing, hunting and shooting make a remarkable contrast. That his enthusiasm for these activities communicates itself in his work amounts to another major attraction to American collectors.

Eakins' insistence on realism led him into trouble at the time with the prudish society of Philadelphia. At the Pennsylvania Academy he insisted that his pupils draw from the female nude but in the ensuing furor he was forced to resign his professorship. William Rush had also shocked the self-appointed guardians of the nation's morals a few years earlier when he used a nude model when sculpting the allegorical figure of the Schuylkill River. Eakins painted the scene which consisted of the sculptor at work, his naked model and her chaperone sitting knitting at her side.

A very few minor works by Eakins have been sold for between £10,000 and £20,000. The record price for his work set back in 1978 stands at £144,000 but a major canvas by him would very likely fetch over half a million today.

Lying a close third behind Homer and Eakins in the opinion of many comes Eastman Johnson. The unevenness of his work is reflected in market prices. At least ten of his paintings have sold for less than £5,000 over the last three seasons whereas £180,000 was paid in 1979 for his *Washington crossing the Delaware* after Emmanuel Leutze, a rise of only 42% since its previous auction appearance six years before.

Following the massive German emigration to the United States of 1848 many American painters went to study in Germany. Johnson himself went to Dusseldorf but the continuation of his training in The Hague and Paris saved him from the hard precise Germanic style with which so many artists returned. For such an important American artist prices for his minor work seem remarkably low and may be expected to catch up in the near future.

Two painters who in a way should be considered physical realists are John Peto and William Harnett. Although their still-life painting falls firmly into the *trompe-l'oeil* category, Peto in particular managed to infuse the old books and oddments of his studio that he used to paint with a mysterious life. William Harnett's deception pieces are of extraordinary finesse and are more admired. Just how closely these virtuoso displays are related to art is never absolutely clear. Certainly the work of the two artists has moved in value at very different rates. A first-class still-life by Harnett was making between £10,000 and £15,000 ten years ago; the majority of his output is now changing hands in the £30,000 to £70,000 range, suggesting an increase of around 300%.

Peto's work on the other hand has moved more gradually. At the beginning of the 1970s his smaller works, often 6" x 9" would fetch around £2000.

American Impressionists including the group known as The Ten have made a remarkable advance in price over the last decade. Those artists for which adequate saleroom records are available have averaged a 450% gain. Although the influence of the French Impressionists is plain to see, it is remarkable to observe how each American modified and adapted that style to produce paintings that were clearly in the American idiom.

The decade of the 1960s was a period of very rapid growth for the French Impressionists and that market, which was analysed in the September 1981 Investment File, only managed a rise of 176% during the 1970s. With hindsight it seems obvious that American buyers who had been priced out of the French Impressionist market would turn naturally to the home-grown product.

Even the best American Impressionists were selling for less than a tenth of the price of their French rivals. The price-range for Childe Hassam in the early 1970s was £2,000 to £17,000 with the bulk of his work selling for under £5,000. Averaging the 1979/80 and 1980/81 seasons there has been an overall ten-year rise of 310% with his top works selling for just under and over £100,000 and very little available now for less than £5,000.

In the case of John Twachtman, prices in the early 1970s were in the low hundreds for small watercolours and in the £2,000 to £3,000 for oils. Now the watercolours are £1,000 and above, several major works have made between £20,000 and £30,000 and an overall rise of 600% over the decade has been posted.

William Merritt Chase's work also appears to have risen by at least as much, three works breaking the £100,000 barrier over the last season, one of which made a remarkable £420,000. A lower rate of growth, perhaps 200% has been notched up by Maurice Prendergast although the scarcity of his work at auction in the early seventies makes a reliable comparison more difficult.

The highest rise in value of the artists considered here was scored by William Metcalf at just over 700%. Not enough evidence exists to suggest a percentage rise for the work of Theodore Robinson, although on the basis of the evidence that does exist it is possible the rate has exceeded even that of Metcalf now that his finer canvases are making between £30,000 and £60,000.

It is noticeable that the highest prices are almost invariably paid for paintings done of American locations rather than those painted while the artists were studying and working in France. The vast majority were naturally painted after the artists' return to the United States, and the later paintings might be expected to show greater strength and maturity although this is by no means always the case.

This growing preference by Americans for American art and American subject-matter supports the view that the Monroe Doctrine has been unconsciously but increasingly applied by Americans to the art market over the last ten years. It is as though they have decided that colonisation of the American continent by European art has gone far enough.

This growing involvement on the part of Americans with their own culture has become a significant force in the art market. Partly a natural process of rediscovery and revaluation, it may also be seen as the cultural counterpart of American retrenchment in the geopolit-

THE AMERICAN IMPRESSIONISTS continued

ical sphere. Whatever the causes the repercussions on art prices will present major opportunities to investors over the next ten years.

One surprising result of this analysis of American Impressionist prices was to reveal that the work of Mary Cassatt, which until recently was rated far higher than that of any American Impressionist working in America. Up to last season the highest price paid at auction for a work by Mary Cassatt was just £58,000 in 1972. A sudden jump in that market brought a new record this year, £144,000 with a further five works selling for between £50,000 and £110,000. Nevertheless, Chase and Prendergast have now overhauled Mary Cassatt in the eyes of collectors and Childe Hassam and Edmund Tarbell are not far behind. The potential for the second division American Impressionists is now very considerable.

Each of the American Impressionists treated what they found in France with a different dose of American realism. It is very natural that the resulting styles should appeal more and more strongly to American buyers. Some critics have been too quick to dismiss the work of this group as weak and derivative. But all painting is derivative to a greater or lesser extent. Progress in art would not be possible if it were not. What makes a good painting is that as well as deriving from the vision and skill that produced its predecessors it contains some new perception or interpretation.

The discovery that the work of the American followers of French Impressionism did incorporate original points has led to the revaluation of the last decade. All the signs point to the fact that the process has a good deal further to go.

*The Old Mulford House, Easthampton by Childe Hassam.
American Impressionist prices have risen by 450% over
the decade, far outpacing their French counterparts.*



Alain de Cadenet test drives the 1912 Hispano-Suiza limousine

The promise of change is something that everyone lives with on a day to day basis; usually it is political and nothing ever happens! One of the many wonders that old cars have in store is guaranteed change according to model and that is exactly what I have experienced on this month's road test.

The magnificent brute illustrated here is a 1912 Hispano-Suiza 'open-drive' limousine that had its chassis, engine and running gear built in Spain and its body and fittings built in Paris. In those days, a prospective customer for such a car chose the chassis and specification that appealed and then had it bodied to suit whatever his or her requirements were.

This particular car was sent up from the factory to a firm with the marvellous name of Berquin and Roltier who used their carriage expertise to make this splendid body out of ash, mahogany, brass and copper! The fittings are of cabinet makers quality with intricate furniture in brass and window sills inlaid in the same material. The very comfortable rear seat with the two folding 'occasional' seats are in grey velour with brocade trimming! The engine is a 30 hp four cylinder side-valve unit of around four litres capacity and is beautifully plumbed up with copper and nickel plated pipes and this drives straight into a four speed and reverse gearbox; all very civilised for the

time as much of what was available to a buyer was still very agricultural to say the least.

Regrettably the self starter was not in common use at this time and this machine needed the priming taps on the engine opening up and a little fuel pouring down before attempting a swing on the starting handle. The use of an exhaust valve decompressor was a great aid in getting the motor going as this was raised to facilitate turning the unit over and then dropped at the right moment to give compression on the firing stroke.

Before the First World War, a sign of a good car was one that did not need gear-changing too often as it was not an easy manoeuvre to accomplish and lack of skill not only caused some horrific noises but could also damage a flimsy wrist! This Hispano was specifically designed for a chauffeurs use and owner-drivers were not over encouraged. On the road I found the clutch, which is of the 'cone' type, rather fierce and stiff and the gearchange did need considerable care to engage second and third. Once on the way however, the car would cruise along at 45/50 mph quite happily and the only limitation was the brakes or rather the lack of them. Front wheel brakes were more or less unheard of in 1912 and this machine has a footbrake that operated on the transmission only and a hand brake that operates two drums

on the rear axle. In fact the transmission brake causes oil to leak out from the gearbox and consequently does not haul up as one might like!

One of the great features is the 'talk-tube' that lets the passenger communicate with his 'man'. Its a brass affair that sticks out by the chauffeur's ear on the right and no doubt some quite caustic comments had travelled down this example in the last 70 odd years!

Another feature that I found exquisite was the way the windows and central dividing screen are moved up and down by belts with holes in them; rather like the windows I remember having on the school train not so long ago.

Perhaps the best reason for needing to have a chauffeur was the amazing acetylene gas lighting system. The brass generator on the driver's running board had to have some water in it and then a piece of carbide popped in. The carbide reacted with the water to give off acetylene gas which then travels down a series of pipes to the head lamps etc. I didn't try it out as my accompanying mechanic, John Leyland was muttering away about lighting the blue touch paper and standing well back. . . but my great thanks to Charles Howard for the opportunity to try out this wonderful machine prior to him selling her.



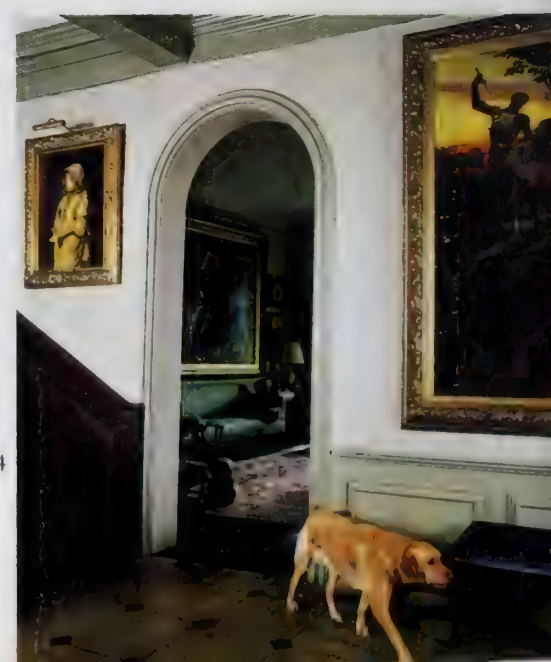


1: The Staircase looking up from the Hall. J. W. Waterhouse's *Mariamne – Wife of King Herod* dominates the staircase and to the left of it can be seen *Bacchante* by Lord Leighton.

3: Christopher Forbes seated in the Drawing-Room studying the provisional list of Masterpieces from the Forbes Magazine Collection (*The Fine Art Society, Glasgow and Edinburgh, August-September 1981*). Hanging behind him is a recent and important purchase, *Twelfth Night* by Walter Howell Deverell.

2: Malcolm Forbes standing in the panelled library of Old Battersea House. The chimney breast is double-sided and has a finely tiled fireplace, Blair Leighton's, *Till Death Do Us Part* hangs over the mantelpiece and the library curtains are in the imposing Forbes tartan.

4: The Hall, with a view of the Garden Room through the doorway. The large painting to the right of the door is the imposing *Chivalry* by Sir Frank Dicksee, whilst *For the Squire* by Sir John Everett Millais hangs on the left.



Members of the great dynastic families take to collecting as naturally as they assume positions of responsibility in society. European history is decorated with such families from the Medicis to the Rothschilds, whilst late 19th-century America, in its desire to emulate and outstrip the Old World, produced Morgans, Fricks, Whitneys and Mellons, amongst others. The Forbes are one of these dynastic families and Christopher, the third son of Malcolm, Chairman of *Forbes Magazine*, is no stranger to the worlds of power and patronage. For Christopher – Kip to his friends – collecting is not only a compulsion but an intellectually satisfying exercise; it also provides a field for discreet, though earnest, rivalry with his father. Kip acknowledged that rivalry was a vital stimulus when, in 1975, he contributed a preface to the catalogue of an exhibition of the burgeoning *Forbes Magazine* Collection at the Metropolitan Museum of Art, New York. In this preface he commented that his father had bought a Gauguin and a Toulouse Lautrec in 1969, and 'it was the growing number of acquisitions in the Impressionist field that prompted my suggestion that the Magazine would do better to collect a less-sought-after aspect of the 19th century. Why pay huge prices for less than first-rank works of a school at the peak of its popularity, when major examples of Victorian painting were fetching less than the sales tax on a third-rate Pissarro? . . . I was able to persuade my father that the Magazine could assemble the 'best' collection of Victorian pictures on this side of the Atlantic for the price of a lovely, but relatively unimportant, Monet *Waterlilies* which hung in his office'.

Many things have changed since those words were written. At the time of the Metropolitan's exhibition there were only 69 paintings in the collection, whilst now there are more than three times that many by a staggering total of 157 different artists. The most important change, however, came about when the Forbes rented Old Battersea House, a delightful 17th-century dower house which they have restored at enormous expense, and decided to bring the collection back to England. Treading in the footsteps of such distinguished Victorian collectors as Plint and Leathart, Christopher Forbes has created at Old Battersea House the kind of atmosphere, half domestic and half museum, which was so beloved in the 19th century. The collection is not Kip's own, it belongs to *Forbes Magazine*, but it has been created with the drive and passion of one individual. In 1880, in response to a plea from the citizens of Leicester, who were planning the foundation of an art gallery, Ruskin advised them to find a good local man, give him the funds, and, even more importantly, give him a free hand. This, effectively, is what Forbes have done, though the influence of the ubiquitous Malcolm is evident from the Honda motorbikes to the large group of luscious



Peyton Skipwith

A TALE OF TWO CITIES

A 17th century townhouse by London's riverside has been lavishly restored to become a surprisingly suitable setting for the Forbes Collection of English Victorian paintings. It also serves as a London base for the Forbes, who maintain the great dynastic tradition of family collecting.



nudes by Etty and the splendid painting by Tuke, *Lovers of the Sun*, which hangs in the ante-room between the master bedroom and bathroom. It is also evident in one or two of the paintings such as *For Better For Worse* by William Powell Frith, which were in the possession of *Forbes* before Christopher began the Victorian Collection. However, collector to the fingertips, Christopher has never been content to rest on his father's laurels; he has managed to trace and acquire the preliminary oil sketch for the large Frith, and the two hang together in the drawing room. This pursuit of studies and other material related to the major

Royal Academy of Arts pictures, which form the main part of the Collection, is typical of Kip's approach, and it is best exemplified by the group of Alma Tademans hanging on the stairs: the two oil paintings, *Spring Festival* and *A Harvest Festival* both date from 1880; *Spring Festival* is complemented by a bronze group depicting the two principal figures in the painting sculpted the following year by T. Nelson Maclean, whilst *A Harvest Festival* is augmented with an engraving taken from it and Tadema's own drawing supplied to the engraver.

Although Ruskin would have approved of

the zeal with which the collection has been assembled, he would probably have been less happy about its concentration on Victorian academic painting. In the same letter of advice to Leicester he lamented that it was 'fatally true that no one nowadays can appreciate pictures by the Old Masters, and that everyone can appreciate Frith's *'Derby Day'*; that is to say, everybody is interested in jockeys, harlots, mountebanks, and the men about town, but nobody in saints, heroes, kings or wise men, either from the east or west'. Jockeys and harlots are not much in evidence in the *Forbes* Collection, but royalty are everywhere.



5: *The Dining Room, showing Fiesta on the Lido by Val Prinsep and Herkomer's The First Born. The fan on the window-seat is one of several in the collection signed and decorated by artists and actors; Alma Tadema, Luke Fildes, Tenniel, Joachim and Ellen Terry are amongst the contributors to this one.*

Images of Queen Victoria occur again and again in paintings, bronzes, marble busts and signed photographs, whilst one bedroom and bathroom are entirely decorated with personal mementos, including some voluminous undergarments bearing the royal cipher. John Calcott Horsley's *Queen Victoria and her Children* hangs over the mantelpiece in the garden room, whilst a bust of Prince Albert stands beside the fireplace.

Kip started the Collection in 1969 and during the first three months of enthusiastic buying purchased 30 paintings including such key works as J. W. Waterhouse's *Mariamne*, which dominates the staircase, Tissot's 'Good-bye' – *On the Mersey*, John Phillips' monumental *The Early Career of Murillo, 1634*, and an interesting pair of replicas by Henry Nelson O'Neil painted on one canvas showing details from *Eastwood Ho!* and *Home Again*, his barnstorming Academy exhibits depicting troops departing for, and returning from, the Indian Mutiny.

Although Kip has not kept strictly within the financial limitations of his original challenge – and what true collector ever does? – he has used the freedom of a private collector to sell and re-invest. Important recent purchases such as Deverell's *Twelfth Night* and Arthur Hughes' *A Birthday Picnic*, which hangs as a pendant to it, have been bought after much soul-searching, and the sacrifice of a number of other pictures. Every collector is as familiar with the pang of parting as with the thrill of acquisition; few, however, can look back on just twelve years of collecting with quite such a justifiable sense of pride.

Photographs: Graham Miller



6: *William Holman Hunt, Il Dolce Far Niente, begun in 1860 as a exercise in figure painting, it was not completed until 1866. The original model was Annie Miller, but after their separation and his marriage to Fanny Waugh, Fanny posed for the features.*

7: *The Garden Room showing J. C. Horsley's Queen Victoria and her Children and Theed's*

bust of Prince Albert. The large landscape The Chequered Shade, is a joint work by F. R. Lee and T. S. Cooper exhibited at the Royal Academy in 1854.

8: *A corner of the Library. Model boats are one of Malcolm Forbes' passions, and here they are augmented by marine paintings by Atkinson Grimshaw and John Brett.*



THE HOUSE OF SURPRISES

The picturesque village of Grimaud forms the perfect setting for the unique, 13th-century home of Lullen Spencer Churchill, wife of the artist, John Spencer Churchill.



1: Mrs. John Spencer Churchill in her drawing room. This is a large, cool room whose predominating colours are red and green. The walls are white, and the ceiling was decorated by John Spencer Churchill. The room is filled with his works including a painting of Florence, one of monks in Segovia from his 'Spanish period', and one of the Goat Market at Avila.

2: Sketch from an oil-painting by John Spencer Churchill of his uncle, Sir Winston Churchill, at work in front of his easel at Chartwell. This hangs in the drawing room.

3: View from the 'kitchen' terrace over the rooftops with their hand-made tiles. The iron belfry is in traditional Provençal style. In the distance is the ruined Grimaldi castle.

4: The sitting-room showing the attractively curved staircase and the Marlborough frieze by John Spencer Churchill. This is a smaller edition of the famous frieze in the Marlborough Pavilion at Chartwell and it depicts the Battle of Blenheim in 1704. Most pictorial representations of this battle are in the form of a general bird's-eye view. The artist evolved his frieze by a careful process of elimination from this realistic approach.

5: John Spencer Churchill spent five months decorating the staircase with a series of elaborate panels. The theme was his interpretation of the old saying 'Aujourd'hui peut-être alors demain', and each panel depicts the various faces of love.

Photographs: Bruno de Hamel.

Grimaud, the famous hilltop village in the Var, and capital of the Maures, may well be the *Athenapolis* of the Greeks. The Counts of Provence gave it to a member of the Grimaldi family, who still own the great ruined castle which dominates the skyline.

Grimaud is home to a small, international colony of intelligent, cultivated, and amusing people, who are deeply attached to their flower-embowered village, which boasts many 13th-century houses that have been brilliantly converted to modern living by their owners.

Walking about Grimaud in the heat of the Provençal sun is like taking part in an early René Clair film; for this village is the quintessence of all that a French village should be. There is a noble *place*, framed in aromatic pepper trees; a fountain, a famous five-star restaurant, cafés, a boulangerie, a papeterie, a shady mall for boule players; and a number of benches, strategically placed, so as to enable the old folk to warm their bones, and watch the world wag by.

The tourist, walking beneath the tumbling fountains of bouganvillea, through the narrow streets and shadowy arcades of the village, is totally unaware of what is concealed behind some of the austere façades of the tall, narrow houses, which are the summer homes of a number of distinguished people, though some of them live there all the year round, and are thus considered as honorary Grimaudois.

Lullen Spencer Churchill, wife of the artist, John Spencer Churchill, nephew of Sir Winston Churchill, has lived in Grimaud on and off since 1954, when she bought a derelict 700-year old seigneur's house. It is in the heart of the village, whose daily life ebbs and flows around the ancient *place* in which the house is situated.

Behind the stout front door all is cool and dark. Worn pink steps lead to yet another door, which in its turn opens onto the famous staircase with murals and decorative motifs in delicate pinks and greens, painted, over a period of five months in 1960, by John Spencer Churchill during a major conversion in the upstairs apartment.

John Spencer Churchill is an artist of great versatility; and the whole house is filled with various aspects of his work on canvas, though the murals and decorative motifs appear throughout in the shape of half-drawn curtains with rope ties, mock-louvred doors, and jokey Portuguese tiles.

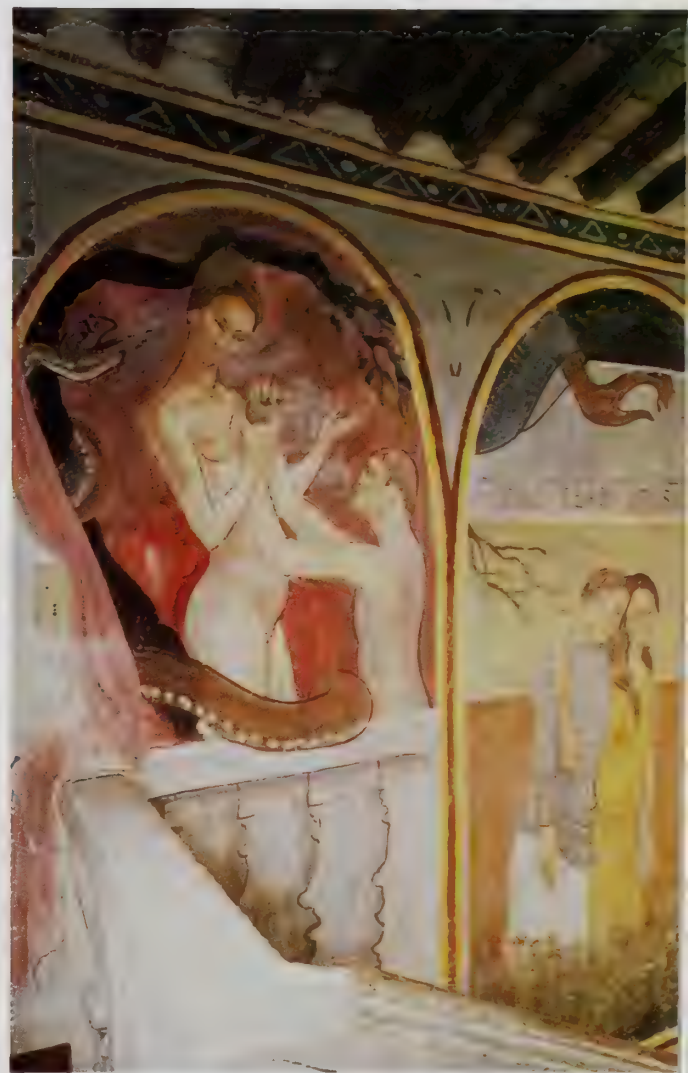
The house has been divided into two flats by the Spencer Churchills; who, having acquired the top storey of the house next door, allowed for the vagaries of ancient buildings by creating in the upper part a number of different levels, which give character and space to the whole layout.

Nothing is ordinary, and nothing is what it seems, from the mock blue and white Portuguese tiles in the bathroom, to the doors panelled in the Provençal manner which open onto an amazing number of bedrooms. The rooms are cool and tranquil, the floors are

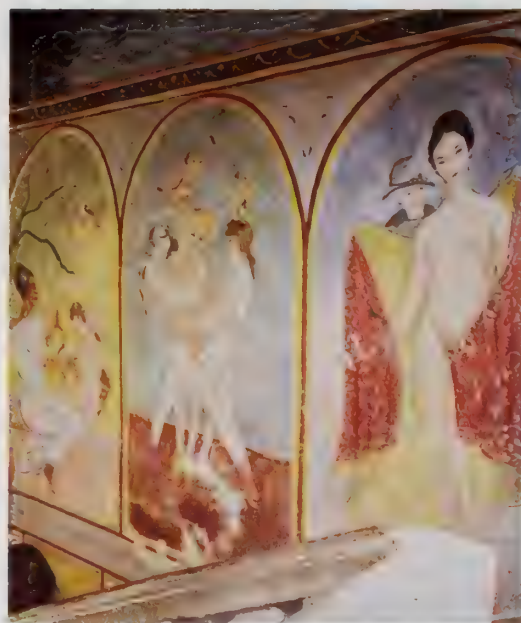
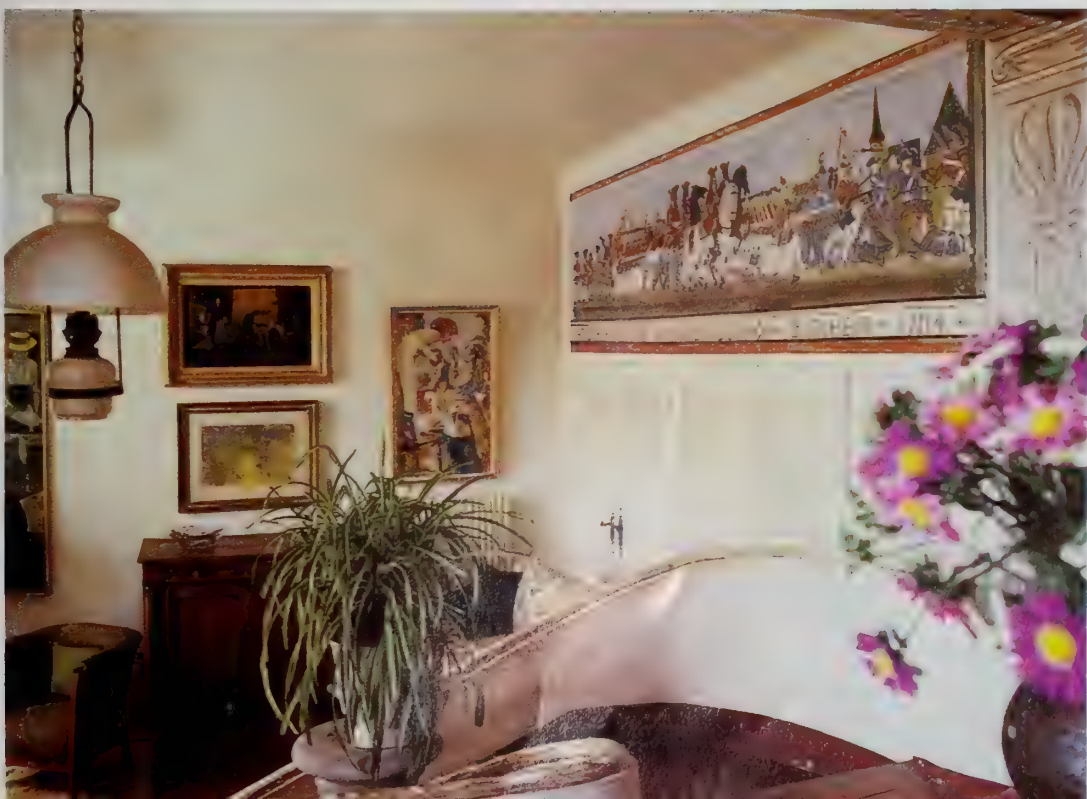
quarry-tiled; the beams ancient. The rooms are linked by curved, white balustrades; and, as extensions of the living rooms, there are three terraces suspended high above the village with wide panoramic views over the plain to the sea.

The kitchen, too, has its terrace with a more intimate view over the vista of pink and yellow roofs whose tiles, made by hand in the Rhone valley, were moulded on curved thighs. The view is blocked only by the Provençal bell-tower with its iron belfry, and seemingly hanging in space, above the church, are the jagged outlines of the castle.

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Zandra Rhodes

AT HOME

The most original of the top British designers, Zandra Rhodes has done for fashion what Picasso did for painting. Now her name is up in lights all over the world

America adores her work, Britain claims her as a daughter; and even France, albeit a trifle gingerly, presses her to its *haute-couture* bosom. Her name is Zandra Rhodes.

There is nothing formal about Our Lady of the Punks. Her life-style is as bizarre as her appearance; but she has talent amounting to genius, and women all over the world drool with the desire to possess just one Zandra Rhodes creation.

Zandra's place, her 'second skin', as she calls it, is a large Victorian house in a once fashionable, but now run-down London square. Any Victorian venturing inside would have been carried out screaming, for the interior looks as if Salvador Dali and Tenniel, original illustrator of *Alice in Wonderland*, had got together to create a marvellous extravaganza. In fact, Zandra was aided and abetted by the American designer, Richard Holley, who was responsible for a number of bravura party pieces, and for some memorable furniture, as well as the decorative urn filled with fir cones, white coral and dried flowers.

This is indeed the kind of house that would have enchanted *Monsieur Fantasio*, the poet, Jean Cocteau, who grazed painted wooden horses retired from a merry-go-round, in the grounds of his country house outside Paris.

'When I bought the house', says Zandra, 'only the first floor was habitable. Now I've made it into a self-contained apartment, and a spacious one, for space is as important to me as light or air. I've plans for the rest of the house. There's to be a guest suite on the first floor; Grant Mudford, my photographer friend has his photographic studio on the ground floor, and a new kitchen and bathroom. I want to design a very special bathroom, using my own tiles'. Tiles are just another spin-off of Zandra's vast output. Her *griffe* might be said to be Protean, for it includes lilies, wiggles, cactii, and her own very individual signature.

Zandra is dotty about colour. Colours that sing and scream, fight and harmonise. She goes for salmon pink, peach and melon; but her bathroom is amber and bronze, while the urns which top the zingy, brilliantly decorated columns that are to be found in strategic positions all over the rambling house are pillar-box red.

Plastic flowers bloom merrily all the year

round, both inside and out in the small garden and patio, that is looped with swags of scallop shells. Zandra is mad about a blue plastic weeping willow she bought from a New York store that specialises in everything for the plastic garden. But she does not make the mistake of mixing plastic flowers with real ones. Great vases of fresh flowers, and exotic plants mix happily with the plastic arrangements.

Zandra is not domesticated in the suburban sense. She is an inspired cook; but dislikes tedious chores such as washing-up and bedmaking. She loves entertaining, and has designed her living rooms as a suitable background in which to give her friends (and they are legion) a memorable time.

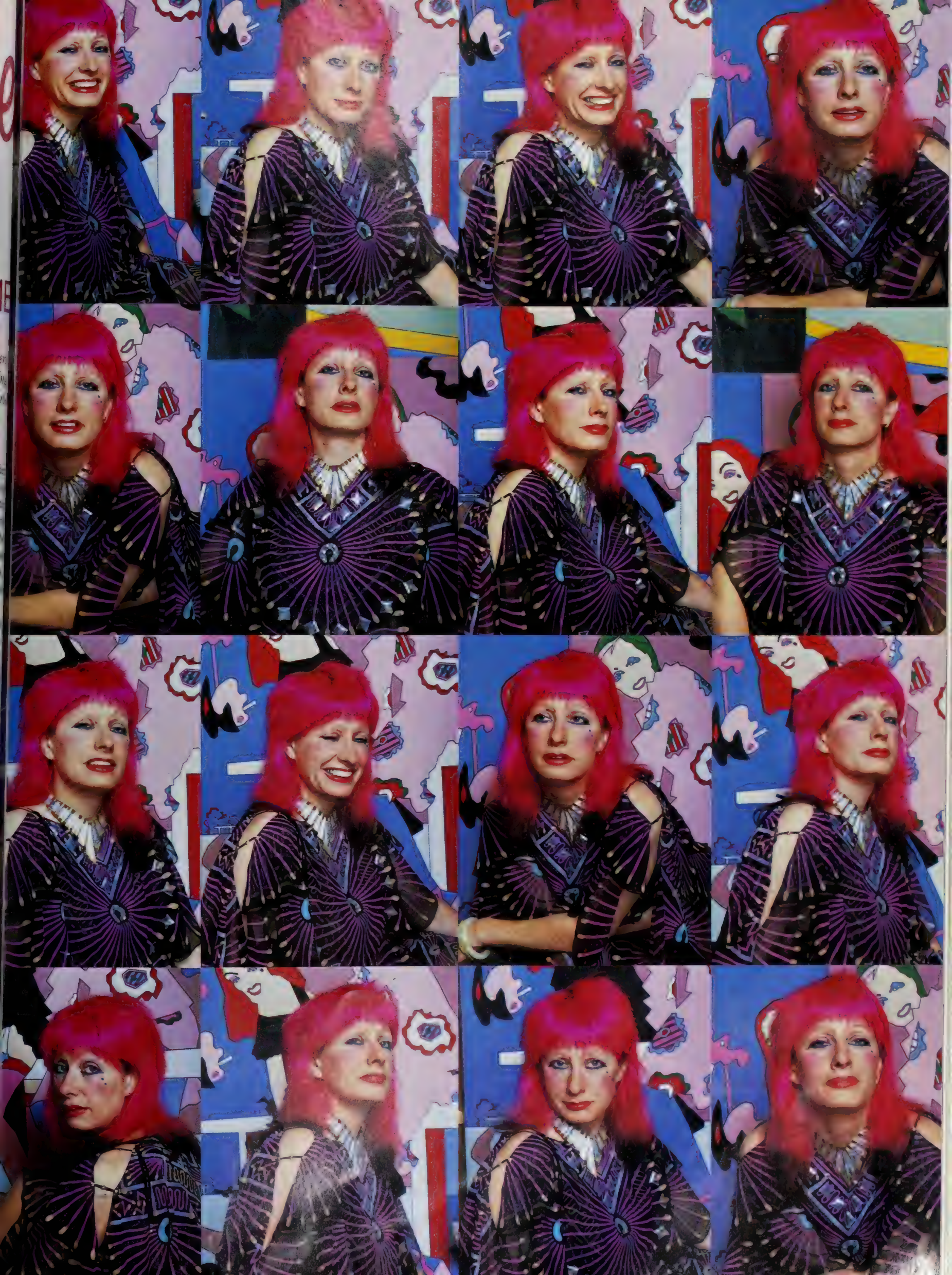
Only the kitchen is functional. Decorated entirely in stainless steel, it looks like a silver space capsule. The rest of the house is magical. Like the nest of the bower-bird, it is composed of disparate bits and pieces which sparkle and shine. Colour is sprayed and splashed everywhere. 'Surfaces are the thing', says the designer; and, indeed, every available surface has been marbelised or sprayed with paint 'n' glitter. Even the radiators have had the treatment, and are the more interesting for it.

Carol McNicoll is obviously Zandra's favourite potter, since she collects and makes use of her oddly-shaped teapots, cups and plates, which would have been welcome at the Mad Hatter's Tea Party. Zandra collects things, souvenir trinket boxes, shells, baskets, photograph frames. Out of an ordered chaos sprout weird silken cactii. Door handles wear gold frills; and, in Zandra's own tented bedroom, the walls are hung with pale mauve net over lurex. 'I believe that as a designer you should be surrounded with things you love and that gives your morale a boost', she says. 'There's no point in being surrounded by objects that don't do anything for your ego. One's home should be both functional and



1: The Guest Bedroom is full of surprises. Marvellously painted columns enclose a vast double bed under a canopy of pleated bronze-coloured satin. The bed is piled with cushions and covered with a fake fur throwover with the familiar Z.R. squiggle. The concrete floor is painted with little Zs, the paintings are by Duggie Fields and wonderful silk cactii erupt in unexpected places.

2: Multiple images of Zandra Rhodes modelling one of her own creations.





3: *Tea for Two*, a pottery extravaganza with cups, saucers and teapot by Carol McNicoll.

4: *The Living Room*. The sofas are upholstered in an early Zandra Rhodes fabric. On the shelves are a miscellaneous collection of objects, including one of Zandra's fabric-covered frames with one of her watercolours.

enjoyable'. Her own early background was as unlike her present razzle-dazzle as possible. She was born Zandra Lindsay Rhodes, in 1940 in Chatham, Kent. Her mother, Beatrice Rhodes, was a former fitter for Worth in Paris, and later became Senior Lecturer on Fashions at Medway College of Art in Kent, which was, in time, to become Zandra's own *Alma mater*. Thus, from her earliest youth, *haute couture* and fashion talk were part of fabric of her life. Zandra says proudly that she comes of a family that always worked. 'When mother came back from the College, she used to sit up half the night machining wedding dresses. Father was a lorry driver. In his spare time, he'd mend his bike, or weave rugs from bits of cloth. We were never idle. Maybe, that's why I became a workaholic like my parents.'

Zandra went from the Medway College of Art, where she had studied textile printing and lithography, to the Textile School of the Royal College of Art, where she graduated with first class honours and the award of a DesRA.

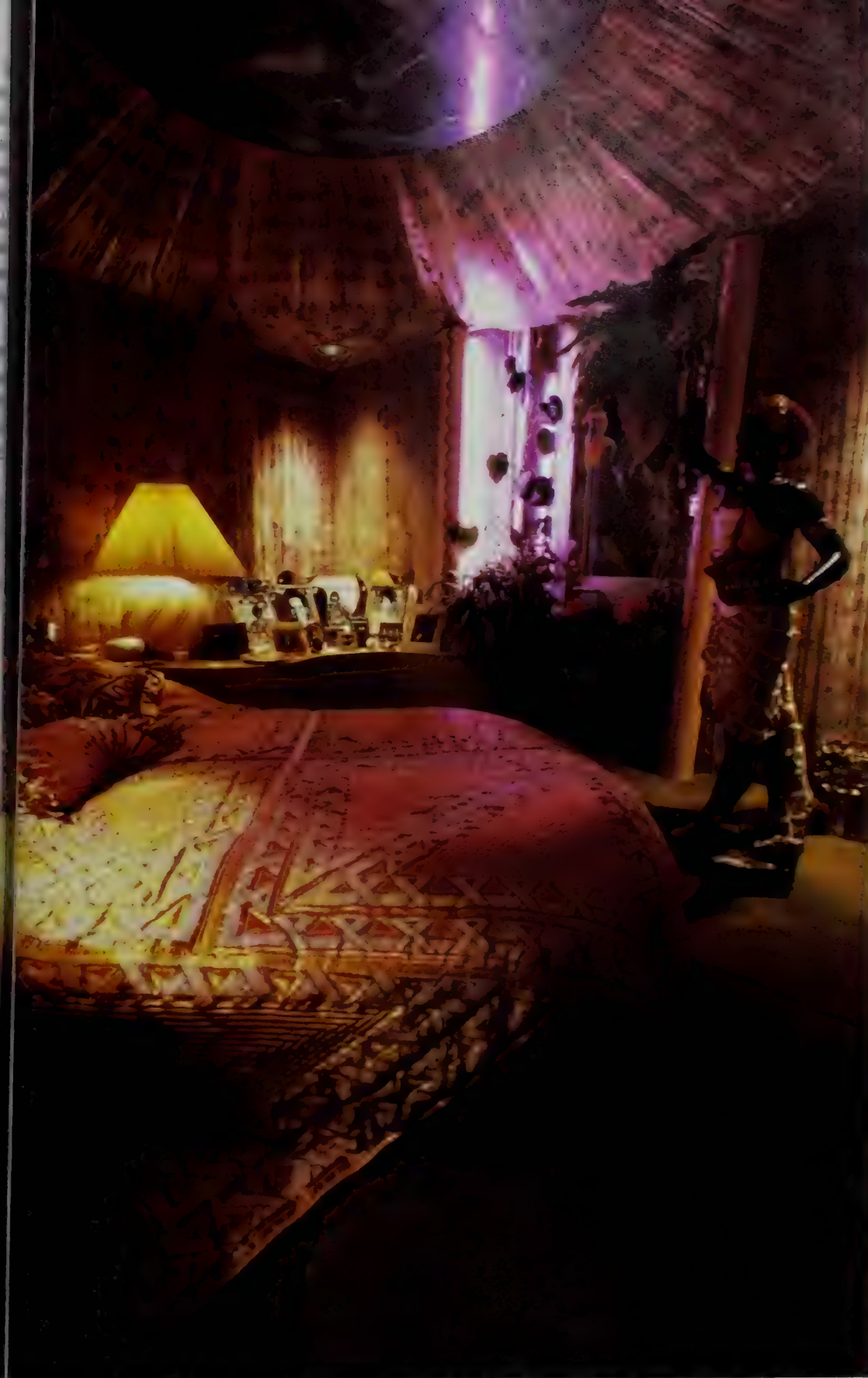
In 1964 she and Alexander McIntyre set up their own print-works to design and print fabrics for the new wave of British 'mod' designers. Three years later, Zandra, with three partners, opened the Fulham Clothes Shop, which sold clothes made from her prints. This was the start of her career as a dress-designer. Two years later, and once more on her own, she designed her first complete collection, using her sensational

hand silk-screened fabrics. She brought this collection to the States, where it created a furore. Henri Bendel immediately placed a large order for Zandra's vividly coloured, unevenly hemmed chiffons, quilted tunics and beaded felt coats; and, in no time, New York's most elegant ladies were sporting Zandra Rhodes clothes. Her wallpapers and furnishing fabrics are almost as well known as her beaded, safety-pinned dresses and frothy elegant romantic crinolines.

In 1973, Norman Parkinson photographed Princess Anne in her official engagement dress designed by Zandra; and, in this same year the Metropolitan Museum of Art in New York added her quilted dress and felt coat to their permanent fashion collection.

In 1977 Zandra, the youngest designer to be so honoured, was awarded RDI (Royal Designer Industry) by HRH Prince Philip. From then on she has scaled new heights each year. Apart from appearing on the Michael Parkinson Show, she opened the proceedings as guest speaker at the Smithsonian Institute, Washington, for the series entitled 'Extraordinary Women in Fashion'. The City of Philadelphia honoured Zandra by awarding her a Citation for her influence on fashion trends, theatrical costume and fabric in the United States and abroad; while a Commendation from the Moore College of Art in Philadelphia, in recognition of her many accomplishments in the field of fashion and





5



5: Zandra's own bedroom is like a womb. The walls are of pale mauve net over lurex, the circular bed has a round canopy, and the bedspread is a Z.R. fabric as is the acrylic carpet. A Nubian figure with outstretched hand guards the designer's dreams.

6: The master bathroom in dark amber and bronze is tiled to a design of Zandra's. Floor and bath are one, inlaid with bronze mosaic. The basin is shell-shaped, and the fittings are American and are gold-plated.

7: Zandra has achieved tropical effects in her small back garden by the skilful use of artefacts such as a Mexican sacrificial figure in polystyrene on a concrete ziggurat, and an Hindu-style carving gazing through a jungle-like tangle of greenery.

Photographs: Lorna Cattell



6

design, gave yet another accolade to a meteoric career. Nor is her native land unaware of one of its most distinguished designers, for the Victoria and Albert Museum recently exhibited three of their latest Zandra Rhodes acquisitions, while Elenor Lambert, doyenne of fashion, donated her Zandra Rhodes crinoline to the Metropolitan Museum of Art, New York.

Zandra, at 41 and totally involved in her work, is unaware of the legend being created around her. If she suffers from any hang-ups, it is the Peter Pan syndrome, for the Peter Pan motif of never growing up occurs over and over again in her conversation. An analyst would conclude that, being adult scares her, and this is why she likes to take refuge in the world of make-believe she has created in her house, her 'second skin', which represents security from the pressures of the outside world.

NEW YORK DESIGN ITALIAN STYLE

For over 60 years the house of Buccellati has been renowned for distinctive jewellery and silver. In this interview Luca Buccellati talks about the family tradition.



1



2

Since 1919, Buccellati has been one of the foremost names in jewellery and silver. Noted for its artfully designed pieces, many of which employ distinctive techniques and materials, Buccellati differs essentially from most of its prominent competitors. Unlike some jewellery houses, which use outside designers and manufacturers, the Buccellati family itself designs, and then has its own staff of gold- and silversmiths produce, all Buccellati works. In this way, the firm has developed and retained a distinct style while also preserving the tradition of the Italian *bottega* out of which Buccellati grew.

The firm was opened in Milan by Mario Buccellati. The first store, had been a jeweller's shop for some 200 years. Most recently, it has been the shop of Mario's teachers, Beltrami and Besnati, from whom Mario learned not only a basic understanding of fine stones but also a respect for well-designed pieces. As Mario's own reputation grew, the firm began to open branches, first within Italy, and then, after the Second World War, in New York City, Paris, Monte Carlo, Hong Kong, and Tokyo.

His sons, Luca and Gianmaria, followed Mario as jewellers, eventually running all the stores, and, after Mario's death in 1965, designing all the jewellery and silver. Today, Gianmaria remains in Milan, where the Buccellati staff of over 200 resides, while Luca runs the New York office.

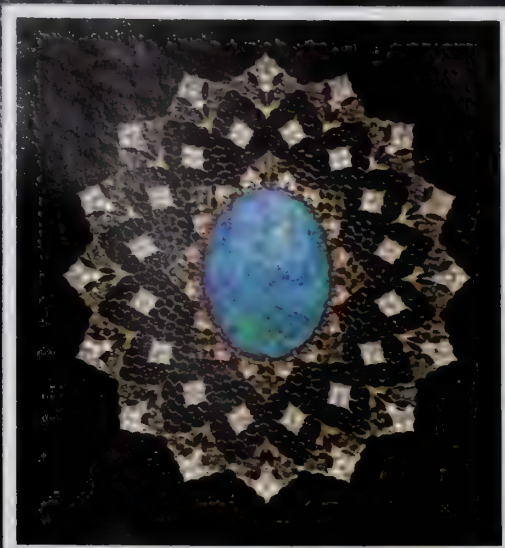
In this conversation, Luca talks generally about the making of jewellery today and specifically about the Buccellati tradition. MK: If there is a distinctive Buccellati style, how would you describe it, and what influences do you think have gone into the making of that style?

LB: The style is individualistic and so it is difficult to recognise influences. There have been influences from Italian classical and baroque jewellery and even more from 18th-century French and Italian art in general. We use elements from each to create a contemporary style. But we reject practically no influence, be it architecture, or even a sunset. Not to be the romantic 'artiste', but sometimes a sunset may have a combination of colours which lead one to think about combining certain stones for a specific effect. After all, some things are universally beautiful. So we are not afraid to incorporate anything in the process of designing a piece of jewellery.

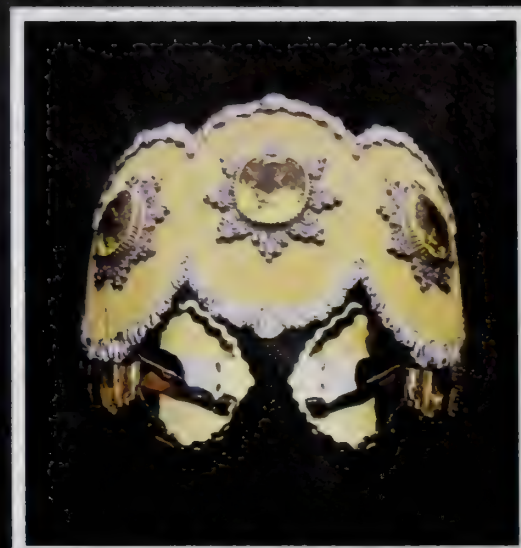
MK: Simply put, what is the design process?

1: An eighteen carat gold box with white gold and diamonds, includes inlaid grey steel plates. The use of unorthodox materials, like steel, is not uncommon in Buccellati pieces. Photograph: Luca Buccellati.

2: Silver tureen with ivory handle. Excluding the base, this tureen is made from one piece of intricately crafted silver. Photograph Michael Peters.



3: Brooch with central oval. This diamond and opal brooch illustrates the 'bee-hive' effect. The stones attach to a single piece of white gold out of which are cut with a small saw dozens of holes. Photograph: Michael Peters.



4: Star-shaped diamond and sapphire decorations punctuate this yellow and white gold bracelet. The yellow gold is done with rigato engraving while the white gold, which

runs around the edges of the piece, is done with modellato engraving. This latter technique is more deeply sculpted than the other engraving styles. Photograph: Michael Peters.

5: This collection of spoons demonstrates the variety of styles used in all Buccellati silver, flatware and jewellery ranging from ornate baroque to streamlined contemporary. Photograph: Michael Peters.





6: Mario Buccellati, c. early 1960s, working in his Milan studio. Mario died in 1965 and the business is today run by his two sons, Luca and Gianmaria.
Photograph: Luca Buccellati.

7: Luca Buccellati in his New York Fifth Avenue store. Just opened in New York, on 57th Street, is another Buccellati shop devoted entirely to silver.
Photograph: Michael Peters.



LB: Well, first a designer must know the possibilities of the metals, sense the beauty, brilliance, or warmth that each stone has. If the stones do not speak to you, you are not a designer, you had better do something else. As far as the actual design goes, sometimes you first have a piece you want to create, in which case you find the stones. Other times the stones come first. In any case, the finished piece should be in the mind of the designer even before a line is drawn.

MK: Do you experiment with the drawings?

LB: Yes, a great deal. I did not mean that everything is formed in your mind to the last minute detail. It is like a composer. He should not sit at the piano and just listen to his hand moving until he finds a good theme. He should have the conception of the piece already formed.

MK: And after the drawings are finished?

LB: We explain the design to our craftsmen. Each piece does not go to one man. It goes through many hands, to our goldsmiths, engravers, setters, and polishers, sometimes more than once. Unfortunately, today the general practice is that many jewellers give their designs to independent workshops. The workshops may follow the same process we follow, but it is done outside the control of the jeweller.

MK: Is there any one particular part of this general process that seems most important to you?

LB: The execution of a piece is only a part of the process. Even the design is only a part. More basic is the philosophy that guides you in making jewellery. Is your philosophy money, or is your philosophy, your goal, to make something valuable from an aesthetic point of view? Today, most opt for the first; and why not? It is a way to earn a living. Instead of making shoes or building houses, you make jewellery. What's wrong with that. You make money; some people make plenty of money, but this is not our interest. We care about making beautiful things.

MK: I want for a moment to get back to my first question about style. Many pieces of jewellery made today do not seem to have a distinctly identifiable style, making them clearly the work of one jewellery house. Why do you think this is and what do you think goes into the making of a distinctive jewellery house style?

LB: There are many good designers around today who learn in design schools or by practical experience. They then usually work for several jewellers. Their constant migration tends to internationalise or depersonalise the character of pieces. With us, our craftsmen are trained in our style and techniques and stay with us. The ultimate result is the realisation of recognisable pieces. And since the designs are done by only one family, the identity or personality becomes even stronger.

MK: You mention your own techniques. What is unique technically about your works?

LB: The first and most important aspect is our



8: A diamond feather pin. An example of master setting, this 27 carat pin, which measures 4 × 3 inches, consists of 846 diamonds set in white gold.
Photograph: Michael Peters.

9: Made of gold with diamonds and rubies, this purse shows both the *rigato* and *ornato* engraving techniques. *Rigato* lines radiate



from the stones, while the *ornato* engraving runs around the edges of the purse and also echoes the pattern of the jewels.
Photograph: Michael Peters.

10: This sculptural piece with flies which measures 5 × 5¾ inches, is made of ivory, malachite, gold, emeralds and diamonds.
Photograph: Luca Buccellati.



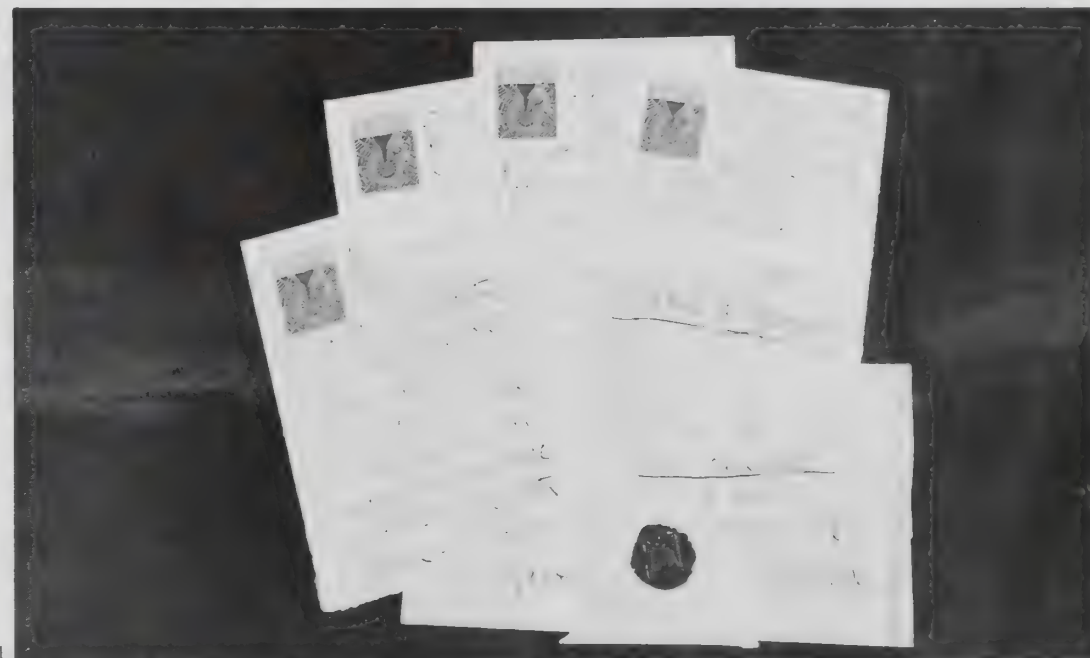
11: A letter 'To the prince of goldsmiths – Mario Buccellati' from the Italian poet and novelist Gabriele D'Annunzio, December 23, 1936. Of the many notable Buccellati clients, Gabriele D'Annunzio was certainly one of the closest and most affectionate, keeping up a constant correspondence with Mario.
Photograph: Luca Buccellati.

engraving. This is one of the great areas where we departed from everyone else and established a style which eventually started to be copied, mostly in Florence. What many people call erroneously the Florentine finish is no more Florentine than it is New Yorkese. It is actually a Buccellati finish.

You see, to soften the look of metal, my father started to use different methods of engraving, which are now common in Buccellati pieces. The simplest method is engraving with parallel lines, which we call *rigato*. It is a rather brilliant texture because each groove reflects the light. There is another texture of less luminosity, or brilliance, of very fine cross-hatched lines. The ultimate results look like linen, which is why we call it *telato*. A third texture, which is even less luminous, but softest, is engraving in every possible direction, overlapping textures. We call this *sgrinato*. And finally, there is a method of geometric engraving, called *ornato*.

As far as metalwork goes, we use a very complex technique to create a 'bee-hive' effect. Here an enormous number of small holes are cut out of a solid metal piece. This is possibly the most difficult thing to do in jewellery because if one little mistake is made, the whole thing must be thrown out.

Then, of course, we have always been different in our use of materials. We were using wood, ebony, silver, and even ivory even before the Second World War, when this was almost unheard of. My father always asked, 'why should I deny myself the use of a material this is beautiful and fits the need only because it does not cost much as platinum or diamonds'. Except during the Art Deco



period, when some plastic was used, by Cartier of Paris, for example, this had not been a common view.

MK: In the beginning of this conversation you mentioned that in designing a piece, sometimes the stones come first. Often this must mean resetting already cut stones. How often do you reset jewellery?

LB: Often. When a piece is designed in an indifferent way and the stones are good, the first consideration after a few years, when one gets tired of the piece, or when it is out of fashion, is resetting the stones. This we are confronted with every day – resetting other people's stones. But I never heard of anybody who had the bright idea of taking a Buccellati piece, breaking it apart and resetting the

stones.

MK: Certainly many pieces of jewellery are fine works of art. Do you think the designers of these works, like yourself, would call themselves artists as well as jewellers?

LB: You said the word artist, I did not. I mention the word jeweller. A painter is a painter; whether he is an artist or not is very vague. In fact, sometimes using the word artist makes works sound more precious; then you have dealers – I respect them very much – who can create markets out of these works. Who is an artist? Is a bad artist an artist, or is only a good artist an artist? Here you go into semantic games that do not interest me. Am I an artist? I am a jeweller and a silversmith, that is for sure. Good or bad is up to you to judge.

THE WOLFE IN HIS LAIR

Overlooking the river Thames, in the heart of London's dockland, is a street of old warehouses. Many have been turned into dramatic apartments, but hidden among them is the home and studio of painter Edward Wolfe.



1

Seeing Teddy Wolfe on a grey London day, the slow Thames outside his windows veiled in rain, the sky like an old mattress pressing on rooftop and chimney-stack, you feel it's almost immoral. Glass in hand, painted tie and correspondent shoes, a mixture of bright tweeds that even Sickert might have envied – all this confirms your impression of a caged bird, not entirely unhappy but, nevertheless, caged. Being South African in his upbringing and having spent long periods of his life in hot countries, Teddy Wolfe, you begin to see, needs the warmth of strong colour – of the textiles, flowers and pictures that threaten to engulf him in his house at Narrow Street. One of his Moroccan or



2

1: 'The light down by the Thames can be, momentarily, as beautiful as anywhere in Mexico, North or South Africa.' Painter Teddy Wolfe lives and works in a studio overlooking the river, in London's East End.

3: Wolfe needs the warmth of strong colour. He is surrounded by rich textiles and his paintings reflect these, and the sun-baked landscape of his native South Africa. Essentially English by definition, he has never lost the fervour for travel and hot countries.



3

2: The studio is a powerful mixture of the past and the present: emphatic form, high-pitched colour and the all present human figures link Bloomsbury and Omega with Matisse and the love of extravagance and exoticism.

4: Wolfe first arrived in London during the First World War, and became at once a full member of the English post-Impressionist school. Today he is a vital link with this dynamic period, his conversation peppered with fact and fancy, and rich memories.



4





Mexican paintings does the work of two electric fires. Not that he fails to appreciate the light down by the Thames – 'it can be, momentarily, as beautiful as anywhere in Mexico, North or South Africa; it's just that it only lasts such a brief moment'. That 'brief moment' is not much good for a painter of Teddy Wolfe's temperament and discipline. He has never been an Impressionist, catching the *délicieuse finesse de fugitives nuances* as Huysmans wrote. He has nearly always preferred a light that is strong and even, giving linear definition and rich shadow – something that is apparent in his earliest pictures. But, unlike some of his contemporaries at that time (c. 1920) such as Grant and Vanessa Bell in England and Derain, Marchand and de Segonzac in France, his palette did not darken with earth colours, with umber and ochre, for in 1920 he was back in South Africa, renewing his love for the sun-baked landscape with the

fervour of a convert. For conversion it had been. He had just spent three heady years in London, moving with impish speed from being, on his arrival in the middle of the War, a drama student at the Regent Street Polytechnic, to a pupil of Tonks at the Slade and an artist at the Omega Workshops. It was there that he met those painters who were to be life-long friends and of great importance in his determination to paint. He showed at the Omega and in the London Group, was bought by Keynes and Fry and Arnold Bennett and became, in fact, a paid-up member of the post-Impressionist school in London. He was young enough to have missed the battles of 1910 and 1912, but assured and intelligent enough to make his way 'fully-armed' into the movement.

Returning from Johannesburg in 1921, when he was twenty-four, Teddy Wolfe began a pattern of life maintained ever since –

periodic stays abroad (from a couple of months up to two years at a time), with intermediate periods in London and the country (Wales and the West Country in particular). His London studios are well remembered by his friends for their hospitable parties and the sometimes curious and exotic objects, textiles and furniture they contained. There was one with the lovely address of World's End Studios, 1 Apollo Court; another near Glebe Place (bombed in the last war, with an early Henry Moore and a tailor-made tailcoat inside it); Rotherhithe; Grovesnor Road, Pimlico; Bedford Gardens with its long studio, dais, fine mirror and tiny bedroom; and then back once more to the East End, in a tall old house in Narrow Street (its huge studio as though raised on stilts above the river), where he has lived for several years with Jim O'Connor. Of late his age has restricted his travels a little but not his good spirits, his cockney songs,

amusing anecdotes, conversation peppered with fact and fancy, the odd cantankerous outburst, the affectionate reminiscence of a friend. He is tolerant of thesis-mongers and writers of books and if they fail to get much information from him, they will, if receptive, come away with an unforgettable impression of character and atmosphere worth a hundred names and dates.

With his great gift of friendship, it seems appropriate that some of Teddy Wolfe's most memorable pictures should be among his portraits, which are often unusual for their full-length treatment (such as the *William Plomer* in the National Portrait Gallery) and their telling use of luxurious detail. They are impressive celebrations of 'human beings',

for Wolfe has always had the capacity to be both particular and yet suggestive of a broader and more general scheme. We can see this especially in his drawings of children (limpid, clean-lined, witty as a Poulenc song), a genre Wolfe has made his own in spite of its being a potential minefield of sweet particularities.

Although the human figure is central in his work, it has not been exclusive and there are groups of still-lives and, even better, landscapes from all over the world. They are tough and lyrical at the same time; he respects place yet is not afraid to depart from it in his wish to define its essence with an all-pervading rhythm and buoyancy of colour. The best of these include a large number



5: The past is present in the studio in many concrete forms. Memories are tangible as well as in the air.

6 & 7: Some of Wolfe's most memorable pictures are among his portraits.

Left: Madge Garland painted in 1926. Geffrye Museum, London.

Above: PC 77. The Tate Gallery, London.

Photographs: 1-5 Bruno de Hamel.

from a fruitful visit to Mexico (1935-6) and post-War stays in Ischia and Morocco. But he has not been unresponsive to the English landscape and there is a notable series painted while staying at Portmeirion, and a group of Thames-side subjects belonging to an old tradition.

One aspect of Wolfe's career which gives rise to regret, however, is how little he has been employed as designer and decorator. His gift for spontaneous decorative painting was pounced upon by Fry when he employed the little 'savage' from South Africa at the Omega. He has done some theatrical décors but a church wall or a roll of fabric ought to have been put at his disposal. We can judge his abilities as an illustrator from his recently published *Song of Songs*, with the colour of his sensual drawings beautifully reproduced.

While he has always said that he hoped his pictures gave pleasure, we can see that they do this not by their self-evident qualities alone, but by their fresh interpretation of tradition. Although it is obvious that he has looked for example, at Matisse, his work is unmistakably his own – its emphatic contour, high-pitched colour, its almost religious sense of occasion, its avoidance of rhetoric. We can salute this integrity alongside the draughts of pleasure which, for over 60 years, have made many an admirer a little tipsy on their feet.



FOR THE LOVE OF FOLLIES

The love of follies is one of the most endearing aspects of English 18th century architecture. One of the most remarkable is Stowe Castle, at first sight a dramatic medieval ruin that stands, heroic and menacing, on the horizon. This impressive facade however conceals an elegant farmhouse, and a French artist determined to maintain the English tradition for creating follies

Stowe Castle, on the edge of the Stowe estate just outside Buckingham, is one of the most charming, astonishing and delightful architectural jokes in this country. From five sides it is a gaunt, fortified castle which looks as if it belongs in some novel by Walter Scott rather than to the rolling Buckinghamshire countryside.

But tucked away behind this shell — for it is altogether a fake — is a two-storeyed cottage, a cosy little 18th century pastoral dream, which reminds one of milkmaids and spotted cows. In this cottage *orné* lives a young Frenchman, who is happily engaged in running, single-handed, a thriving cottage industry.

Daniel Martin, 29, has lived at Stowe Castle for five years. Son of an architect who built bridges and dams, he was brought up in Paris, near the Père Lachaise cemetery. Now, for anything from £1,250 he will, out of clay, make a perfect scaled-down replica of any building, large or small. He calls them sculptures, but they follow very much in the tradition of Staffordshire figures or, indeed, Sèvres, which produced copies of the Petit Trianon.

Daj, a shortened form of Daniel Auguste Joseph, has always been an artist. As a schoolboy, he copied Picasso, Dufy, Matisse and Buffet. As a hobby his father used to make models of cars and his grandfather made models of locomotives in lead. After *lycée*, he was sent to a London tutorial college to learn English, went back to France to do his *service militaire*, and for a short while, combined travel with studying, when he could, at the Ecole des Beaux Arts.

He made one of his first models of a house whilst staying with friends in 1974 at a converted mill on an island on the Seine. 'I've always loved houses', he says, 'but the Moulin des Courbeaux was just so beautiful that I wanted to have it myself, but small, so that I could carry it around with me.' With no former experience whatsoever he used clay, painted it



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with poster paints and was very pleased with the results.

Staying with another friend at Bourton-on-the-Hill, Gloucestershire, he tried to perfect his technique. The owner of the house was about to sell. 'There were tears', he remembers. 'I thought it would be nice for him to be able to have a copy of the house he loved so much, so I made him one'. By this time he was taking lessons in clay modelling and had a tutor. He then discovered that it was easier to work in acrylic clay, using acrylic paint. This attempt was so successful, that he has never changed his method.

His first commission came from a dinner party six years ago and he charged £40. Now a Daj costs well over £1,000. Well-established, he's turned his art into a way of life. He likes to stay in the house, get the feel of it, takes photographs, make drawings, then return to the studio he has built in the garden at Stowe Castle and build his model.

He confesses to being very gregarious and

1: Daj in his studio working on a model of Raymond E. Kassir's house on Telegraph Hill in San Francisco. On the right a model of a 'Sir Edwin Lutyens fantasy building', to the left a sculpture of Tickencote Hall, Rutland, demolished in 1949.

2: The bedroom with a sleigh bed c. 1830 surmounted by a raw silk canopy. The French marble natel clock 'Art Lyrique' is by A. Barabin and there are wooden imperial eagles on each side of the mirror.

3: The west elevation of the house has an intimidating blank façade sixty feet high.

4: The dining room has a flag-stoned floor encrusted with fossils and wallpaper designed by Martin Battersby. The clay sculpture 'Floating Barboue' is a Palladian composite by Daj and the painting is by an American artist Dale Werner. The pelmets pick up the Gothic motifs seen throughout the house.





5: The east elevation has a five-sided two-storeyed cottage, a paved courtyard and a Gothic style fountain in the centre.

disarmingly says that he wants his work to be very famous. 'About 40% of my work is social.'

Two years ago, determined to break into the American market, he set off for the States. 'I thought that the only thing to do was to go calling with my little bag of samples and see what business I could pick up', he explains. He walked into Tiffany's in New York and persuaded them that his little houses would make the perfect setting for window displays, just as he's done with Hermes in Paris, Tiffany's and Shreve's in San Francisco and Fortnum and Mason in London.

With John and Dodie Rosekrans as patrons his work has become very fashionable now on the West Coast. He does anything from Pacific Heights mansions to seven-year-old Tudor manor-houses in California. Mrs. Gordon Getty has two models, one of the Getty Museum in Malibu, one of her own house, 2880 Broadway, San Francisco. For the president of the Forbes Magazine group, he's done four houses - in London, Tangier, France and Fiji - and the Forbes Headquarters Building in New York. He has also done the Elysée Palace which was exhibited at the Musée des Arts Decoratifs at the Louvre and admired by ex-President Giscard d'Estaing.

Currently, he's working on a model of a San Francisco town house, complete with an orchid room, for Mr. Ray Kassir, Chairman of Atari, the company which created

the successful 'space invader' machines.

'What I think is nice for people', he says, 'is that if you have more than one house you can have them all arranged together on your sideboard. You can have your country house in the town and your town house in your house in the country'.

This year one of his models was turned down by the Royal Academy. This made him very angry as he has exhibited at the Louvre and took part in the Destruction of the Country House exhibition in London. This Christmas he's exhibiting a Lutyens-inspired 'fantasy' house in a homage to Lutyens exhibition at the Francis Kyle Gallery in London.

Otherwise he is very satisfied with the way things are going and has ambitious plans for the future. He'd like his work to become fashionable on the East Coast and in Texas. He would also like to persuade anyone with a large company to commission a Daj of their company skyscraper or head office.

In contrast to the worldly, social side of him, he is, he says, very home-orientated. His house is packed with pictures by himself, mainly compositions based on Lowry, and there is really nothing he will not have a go at. One of the pictures he has made himself is an arrangement of real collars and ties in a frame.

The house, which used to belong to Brinsley and Lady Moorea Black, had been decorated by Colefax and Fowler, and he has left much of

that intact. But he is particularly pleased with his bedroom which has a canopied Third Empire French sleigh bed, bust of Napoleon and Napoleonic eagles on the walls. That is all his own work. His mother, whom he describes as 'outrageous', taught him how to 'tent' his bathrooms. He has taught himself how to 'drag' paintwork and varnish on doors. He has actually done all the hard work of painting himself using Regency colours like deep red and yellow ochre.

He spends a lot of time away, on commissions, but when he is at home takes a course in British Institutional and Political History at the nearby independent University College at Buckingham. 'I need to be able to sort out monarchs', he says, 'as this is rather important when you're talking about English art and architecture'. As a bachelor, he much appreciated the social side of the university and likes to eat there whenever he can. 'I've founded an Epicurean Society', he says and this has given him much amusement. 'The students come here for parties.'

What he has most enjoyed about working with Americans, he says, is that he is often adopted as part of the family. 'All my clients become friends.' Daniel Martin greatly enjoys his life 'to earn my living doing what I love to do, to find a hobby can become a profession, is really a luxury.'

Photographs: Lorna Cattell

THE CONNOISSEUR CHRISTMAS QUIZ

rian Sewell invites you to explore your knowledge of the art world, and to test your memories of the art events of 1981. The answers will be published later. No prizes beyond the satisfaction of finding out if you are indeed a true Connoisseur.

Who said the following:

a: '... a gruyère without holes is not a gruyère. ... when I was at school I was no more than a hole in the air'.

b: '... for art historians the discovery of a La Tour. ... is like going to bed with angels – confusing – and it induces a state of ecstasy akin to teasing the nipples of a bitch. ...'.

c: 'I wonder if what *The Connoisseur* has become is really wanted by anybody'.

2: Who attempted to establish the authenticity of *The Fortune Teller* attributed to Georges de La Tour by proving that the white paint was English and oil 100 years old?

3: What 600 travelled from Madrid to Lisbon, and then back to Barcelona?

4: What returned to Madrid from New York?

5: What left Naples late and arrived in Detroit on time?

6: What will bat about between Malibu and Pasadena for the rest of time?

7: Who chopped up a Codex by Leonardo da Vinci and changed its name?

8: What masterpiece in the top 12 most popular pictures in the National Gallery, London, returned to its walls in August with its third new sky in 30 years?

9: How did Rembrandt lose an old school tie

for the third time?

10: Who blew up 700 red balloons for a children's party?

11: Who nearly blew up Phillips' London saleroom?

12: What was the most absurd object sold at Sotheby's in 1981?

13: On whose portrait may you wipe your hands with encouragement from the Royal Academy of Arts?

14: Who was bust for whose bust, but won the case in April?

15: Whose bra did Sotheby's sell for £520?

16: What institution agreed to pay £265,000 for the Algardi bust, but did not buy it?

17: Why is a chocolate manufacturer undermining the Cathedral of Cologne?

18: A bidder paid £15 for a lot in a Phillips sale on 1 April and promptly ate it: what was it?

19: 700,000 dollars was paid for a canary in New York: what was it?

20: Who sold a Mosquito for £100,000?

21: How did Manchester City Art Gallery fail to solve the problem of perpetual motion?

22: What began the year with a dismal ex-

pression of hope and ended with Japanese junk?

23: What institution exhibited battered cardboard boxes, crumpled corrugated iron and an old bath, and described them as the work of 'one of the greatest artists of his generation'?

24: How did the Maritime Museum in Amsterdam come to a sad end?

25: How many paintings did Paul Mellon discard in November?

26: How did the World come to an end in Oklahoma?

27: For the first time ever the Hermitage bid openly at auction: what did they buy?

28: What did not appear at auction, but made a record sum?

29: What famous lady was stolen 70 years ago, and is said by some never to have been the same again?

30: Name the cheapest house of the year?

31: What have the Chatsworth Poussin and the largest piano in the world have in common?

32: The friendship between a British lady painter and a French sculptor was recently described thus: '... it was probably by candlelight that they first kissed. ... The master took her repeatedly. Waves of pleasure passed through her. ...' Who were they?



INTERIORS OF THE PAST

A remarkable collection of 19th century interior views has recently been assembled by a London gallery to form one of this autumn's most attractive and unusual exhibitions.

The exhibition has an informative and fully-illustrated catalogue introduced by John Harris, who traces the development of this minor art-form from the occasional use of perspectives in 17th century England and France, into a vogue in the early 19th century reaching its greatest popularity between 1840 and 1880. Amateur artists – who flourished particularly in England, where depicting their rooms was a favourite diversion of country house young ladies – are represented beside professional artists. Such drawings were not done only for pleasure or as mementos: sometimes they served as plans or records for designers.

Every type of interior is included. The grandest are in palaces, such as the design (never executed) by Cacciali for Napoleon's apartments in the Palazzo Pitti. On a slightly more domestic scale are the views of Apsley House, decorated for the first Duke of Wellington – of particular interest while the Victoria and Albert Museum is brilliantly recreating the house's appearance in the early 19th century.

The Library of Sir G. Staunton Bart. at Leigh Park is in a rather different idiom: a fan-vaulted Gothic library by Lewis Vulliamy,

with a writing-desk aptly derived from a tomb-chest and the Axminster carpet echoing the vault. An interesting example of a less public existence is shown in an anonymous sketch, obviously a personal record, of Lord Dalhousie's private sitting-room at Dalhousie Castle, a very modest and comfortable apartment: it is uninhabited but is one of many pictures in the exhibition which strongly evoke the character of their possessors. At the other end of the social scale are a kitchen of around 1860 in a north country cottage, and some crude sketches by a certain J. Cattley of humble interiors of the 1830s.

The drawings of the early 19th century generally show restrained interiors in a careful linear style. Towards the middle of the period both the rooms and their delineation become more elaborate. Among the luxurious – indeed sometimes overpowering – apartments some of the most splendid are Continental, such as the one described as 'Mein Salon im Winter Palais in Petersburg dem Winter 1852 auf 1853' by an Italian artist Luigi Premazzi (who spent most of his life in Russia and specialised in interior views,) or the set of rooms in a French house in 1848, an interesting indication of fashionable Parisian interior decoration, with its re-

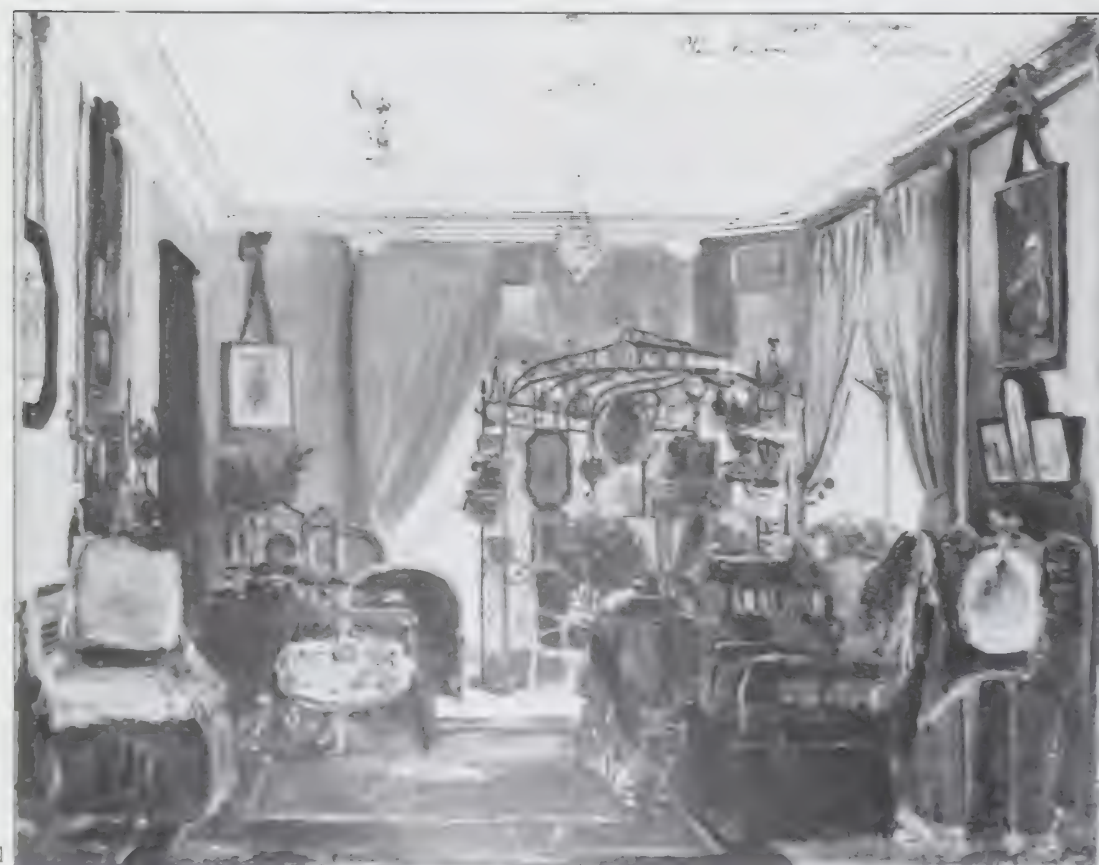
ferences to the styles of the previous two hundred years.

For the student of architecture and room arrangement this is an important exhibition filled with indications of how rooms were used and decorated: the 17th century panelled room hung with large black and white prints as though they were pictures, the papered screen over a fireplace in summer, the mingling of bentwood furniture with sumptuous upholstered pieces in an Austrian salon of the mid 19th century, when Thonet furniture was a novelty.

Towards the end of the 19th century the increasing use of photography considerably reduced the popularity of this sort of interior drawing. Some of the later works in the exhibition differ from the earlier ones, becoming less descriptive and more painterly. One of the finest examples is A.F. Cals' *Artist's Room at Ortony*, a beautiful little study of foliage seen through a open window, in which the interest of the painting lies in the effects of light rather than in the furnishings of the room.

In B.W. Leader's *Cottage Staircase*, too, the subject was obviously chosen for its picturesque qualities and the work seems not altogether suitable for the exhibition. But it is hard to cavil amid so much variety and charm, whether the plain bedroom of an English governess or the Drawing Room of Lord Eglinton (the organizer of the disastrous Eglinton Tournament) at the Hotel Brighton in the rue de Rivoli. This selection gives new life to the 19th century.

The exhibition 'Interiors' is on show at the London Gallery of Hazlitt Gooden and Fox until December 11th.



1: Sébastien-Charles Giraud (1819-1892). *Lord Eglinton's Drawing Room at the Hotel Brighton, Paris*, oil on paper, 24.7 x 30.6 cm. *The Brighton* is in the rue de Rivoli and is listed in mid 19th century guides as a first-class apartment hotel.

2: Lewis Vulliamy (1791-1871). *Library of Sir G. Staunton Bart. at Leigh Park*, pen and ink and watercolour, 46.4 x 36 cm. Exhibited at the Royal Academy 1834. The octagonal library in the Gothic style was designed by Vulliamy and built in 1832-33.

3: François-Etienne Villeret (1800-1866). *Dressing Room with a tented ceiling*, watercolour over pen and ink, 32.1 x 26.6 cm. The opulent furnishings are typical of French interior decoration in the 1840s.

4: Luigi (Lyudovik Osipovich) Premazzi (1814-1891). *Salon in the Winter Palace, St Petersburg*, watercolour and gouache, 23 x 30 cm. This corner room cannot be identified but was presumably part of the reconstruction following the fire of 1837.



3



4



1

1: Double sided face jug with looped handle and spout, one face a satyr with a sinister grin, the other an elderly man with a wise expression; probably good versus evil. Orange brown high glaze, 1899. Height: 7¾ inches.



2

2: Imaginary bearded sea creature emerging from a shell. Yellow, brown, white and blue high glaze, 1898. Height: 6¼ inches.

BOOBLES, BOOJUMS AND SNARKS

While we are accustomed to taste and aesthetic criteria changing from decade to decade, we tend to assume that there must be certain constants within the range of our emotional reactions. Although toleration of the obscene seems capable of infinite expansion, we might expect our appreciation of the merely fearful or horrid to remain fairly even. The fate of the grotesque stoneware ceramics produced by the Martin Brothers, Potters of London and Southall between c. 1880 and 1914, however, tells a different story.

Robert Wallace Martin, the eldest brother and founder of the firm, had trained both as a sculptor's assistant and as a stonemason in the yards surrounding the Houses of Parliament. He grew up reading Samuel Smiles, Dickens and Ruskin and would have been well aware of the debate between those like Owen Jones or Christopher Dresser, who favoured conventionalised ornament, and Ruskin and his followers who believed in irregularity and

individuality. It was Robert Wallace Martin who modelled the grotesques which, unlike the firm's output of vases and ornaments, stood firmly on the side of Dickens and Ruskin.

Contemporary reviews of the birds, face jugs and misshapen spoonwarmers created by R. W. Martin are full of words such as 'amiable', 'pleasing', 'absurd', 'silly', 'attractive', 'whimsical' and 'funny'; commentators refer their readers to Lewis Carroll's *Jabberwocky* or *Snark* or to the *Pickwick Papers*, already a classic by the time its author had died in 1870. By the time that R. W. Martin died in 1923 these were the only words which were applied to the bizarre Victorian creatures; they were said to be 'endearingly human' and the misconception spread that the majority of the birds and face jugs were caricatures of real people. Looking at these leering, shrill, vicious and untrustworthy faces there is undoubtedly humour present in the exaggeration of the features, but they are hardly endearing nor

could they be thought of as friendly flattery if in fact they had been portraits. The humour has a point to it as barbed as any 19th-century *Punch* cartoon or Dickensian sketch.

By the 1940s, when Bernard Leach was the *dernier cri* in pottery, the grotesques were considered to be degenerate and pointless, an important step on the road to seeing them as comments on a degenerate age. R. W. Martin saw his sculptures as in some degree didactic; a fervent member of the Plymouth Brethren, a dogmatic yet individualistic religious sect, he took enormous pleasure in drawing attention to man's hopeless sinfulness and ultimate destruction. With a clear observation of people in pubs and markets, or of lawyers and businessmen in the narrow streets of Holborn near the Martin Brothers' shop, he highlighted the faults which he saw, the hypocrisy, greed, lasciviousness or stubborn stupidity. He exaggerated a trait sometimes to the point where human physiognomy broke down and



3: Monk-like bird with deep-set eyes and long beak. Blue, grey, brown and black semi-high glaze, 1907. Height: 9½ inches.

4: Spoon warmer as an imaginary creature with arms at sides with an indignant expression. Brown, blue, white and black semi-matt glaze. Height: 8½ inches. Collection of Lois and Ira Kay.

5: Covered jar in the form of a monkey holding a fruit. Reddish brown and charcoal high and semi-matt glaze, 1894. Height: 11 inches. Collection of Rhees Morgan.



Isabelle Anscombe looks at the bizarre and gothic tastes of the Martin Brothers, eccentric Victorian potters celebrated by a New York exhibition

some weird, malicious monster emerged.

No two pieces are ever the same. The bird-jars have rotating heads so that the expression can be changed by moving the eyes. A group placed together takes on an atmosphere of frozen dramatic action. The individuality of each piece was both attractive to their clients and vital to the success of the *genre*; a shelf-full of identically sneering faces rids the sneer of its subversive claim to be like you or me, an individual member of its race, and becomes merely a dozen rather clever gew-gaws. The appeal of individuality was also Dickens' method when using the grotesque; the people in Dickens' novels are never stock characters or types, which would remind the reader that this was merely fiction. However deformed, Dickens' characters remain recognisably human and so engage the reader's interest and sympathy.

The way in which the Martin Brothers presented themselves to their public enhanced the effect of the grotesques. Their shop in

Brownlow Street, run by the rather debonair brother Charles, was 'dingy and ill-lighted, dusty, obscure' and 'forbidding'. The shelves were crammed with wares and when the products from the latest firing were expected, word was passed around their most devoted collectors so that they could witness the arcane ritual of unpacking the wares. This atmosphere of the quaint 'old curiosity shop' had much in common with the mixture of archaism and humour practised by the architect William Burges and one wonders what heights the Martin Brothers might have scaled had they found so liberal a patron as Lord Bute.

One observant reviewer, Cosmo Monkhouse, commented in 1882 that 'it takes a wise man to be a fool of this calibre', likening R. W. Martin's creatures to 'boobies' and 'Boojums', echoing the vogue for creatures which were neither man nor beast, but the possible missing links in the chain of natural selection. The biological impossibilities created by Martin

were not a fanciful equivalent of a *tableau vivant* of stuffed animals under a glass cover, nor were they representative of music hall jocularly, nor even the product of an obsessive and perhaps slightly unbalanced mind. The monsters do connect with many issues of the mid-Victorian decades, although by the 1890s, when R. W. Martin was still in production, they really belonged to an earlier generation. The expressions are informed by the Darwinian debate, the fear of working-class agitation, the grinding poverty of the industrial workers and the dirt, disease and death which stalked the age. Theirs is not a wilful deformity but a fun-fair mirror to the 19th century.

An exhibition of Martinware grotesques will be at the Jordan-Volpe Gallery, New York until 15 February 1982; a selection of pieces will be shown at the Delaware Art Museum from 8 March until 18 April then at the Everson Museum, Syracuse.

Photographs: Jordan-Volpe Gallery.

ANCIENT CHINESE SCULPTURE

During the summer of 1978 Eskenazi organised an exhibition in their London gallery of ancient Chinese sculpture. To those whose appreciation of sculpture was based on the Western figurative tradition, this exhibition was a revelation, showing that the art of sculpture had played little part in the development of Chinese culture.

The second exhibition on the same theme, to be held at Eskenazi from 11–24 December, underlines the Western lack of familiarity with Chinese sculpture. The pieces on display exist primarily as icons, as objects created to serve the Buddhist religion and so at first sight they seem quite outside any conventional view of Chinese forms of art. The influence of Gandhara and other centres of Buddhism is very strong, particularly in the standing figures with their strongly formalised positions and stylised drapery treatment.

However, when seen together, the pieces in the exhibition do reveal quite positive stylistic development. Realism and naturalism begin to emerge as powerful forces, particularly during the Tang dynasty, and so a well-defined evolution can be explored and enjoyed by visitors to the exhibition.

Grey limestone standing figure of Buddha, Northern Qi Dynasty. Height: 175 cm.

Marble model of a seated lion, Tang Dynasty, 7th century. Height: 16.5 cm.



AN EXHIBITION OF FINE JADE

The Directors of Spink & Son, King Street, St. James's, London SW1 are presenting an exhibition of jades gathered from all over the world – 22 December 1981 in their Oriental Galleries

1: Vase and cover, Chinese 18th century, decorated in low relief with taotie bands and the sides with pierced floral scroll handles, in rich spinach green tone (jaspidian). Height: 33 cm.

3: Boulder carving, Chinese 18th century, depicting sages beneath trees in a rocky landscape, the boulder with russet markings. Height: 14 cm.

2: Jade dish, Chinese Qianlong, 1736-1795, carved in the form of a ruyi sceptre head with a dragon chasing a flaming pearl, a muttonfat tone. Width: 12.7 cm.

4: A pair of cranes. Chinese 18th century, a mother and young perched holding peach sprays in their beaks, the underside well hollowed, a pale whitish celadon tone. Height: 14.5 cm. Width: 23.5 cm.



The Oriental Galleries of Spink & Son have organised an exhibition of over 70 pieces of fine jade for the public to view and handle.

The exhibits include traditional vases, incense burners, rhytons, marriage bowls, screens, lotuses, peaches, carp, lions and other works to which the Chinese jade carvers applied their skills. Spink's have an international reputation not only for the quality of their pieces but also for the large quantities of works that pass through their galleries. It is characteristic of Spink's that this exhibition maintains their policy – 'variety is the spice of life'.

Chinese culture is epitomised by the beautiful, pure and enduring qualities of jade and all the pieces in the exhibition are nephrite (yu). Jadeite was not imported into China until later and has a crystalline quality that contrasts with the rich, greasy, creamy lustre of nephrite.

Jade is now one of the most popular collectors' items and inevitably prices have escalated accordingly. Spink's hope that their wide price range (£50 – £20,000) will appeal to all connoisseurs of Oriental art.

The strength of the exhibition lies not only in the variety of works and values but also by limiting the majority of pieces to the 18th and 19th centuries, it emphasises the many magnificent pieces carved during this period, which are all too often over-shadowed by the archaic exhibits.

One of the finest pieces in the exhibition is the brushwasher in the form of a bird. It is a superb example of the artist's use of the inherent qualities in green-yellow jade. The lustre highlights the slender curving neck of the mother bird, while the young chick nestles on the back forming a stopper. This is but one of many important pieces worth viewing.

PRESTIGIOUS LIVING



PARKVIEW Beverly Hills, California

Offering a feeling of seclusion and elegance, this graceful brick Georgian manor boasts an exceptionally-detailed and superbly designed 15-room interior. Quiet rear gardens surround a crescent-shaped pool and cabana.

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WHITEHALL Madison, Florida

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GREAT ESTATES

*World-wide timesharing sales for next year are projected at two billion dollars. In France they call it *spatio temporelle*, *multiproprietà* in Italy, *multi-ownership* in Britain, *interval ownership* in the United States.*

How can you own a corner of a French *château*, part of a mountain lodge in Montana, or an apartment in a 90-acre English country home slept in by Princess Alice, grand-daughter of Queen Victoria, without the worry of having to look after the place?

Quite simply by participating in real estate's major marketing ploy of the 1980's—timesharing, whose world-wide sales next year are projected at a staggering \$2 billion. The number of timeshare owners, both private and company, is estimated as approaching 800,000 over some 800 developments in 30 countries. You can take your pick from a luxury suite in Lord Kitchener's old home, Broome Park in the deepest British countryside in Kent, with its own golf course, squash and tennis courts, to ultra-modern apartment blocks in the South of France, and town-houses, villas, hotel-rooms and yachts in the Caribbean, New Zealand or Canada; or for those who want to spend a short time every year in the heart of London, shopping and theatre-going, there are units in a pretty Kensington mews.

At its most basic, timesharing is buying a holiday home for only the weeks of the year that you want to use it. The annual 'time-frame' can vary; there is the fixed variety, the most common form normally starting on a fixed day of the week, and the floating period on a rotation basis. Time is bought over a period of anything from 30 to 80 years, sometimes in perpetuity, depending on the legal requirements in different countries. It usually costs a one-off payment of \$2,000 to \$20,000, for each week's use, considerably less than it would to buy a place outright. Prices vary according to the season most in demand—ski-time in the French, Swiss, Italian and Austrian Alps, summer at the British sea-side, and school vacation periods anywhere.

Timesharing property is said to have begun some fifteen years ago when a French industrial concern applied it to a ski-resort in the Savoie. Around a similar date a developer in Spain divided up some apartments on the Costa Blanca among a small group of purchasers, to make them more easily saleable, while in 1968 a group in Bellingham, Washington, USA, introduced the concept into Hawaii; the industry in the United States really got under way when after 1973, particularly in Florida, recession brought a downturn in the second-home and retirement condominium market, and to keep cash-flow, blocks of unsold property were turned over to timeshare. Entrepreneurs in Europe followed suit, with about five years ago, the Multi-Ownership company in Britain pioneering luxury custom-built units attached to a run-down hotel. Their two Scottish estates, Loch Rannoch and nearby Forest Hills, now have lodges and villas complete with top-class furnishings, including colour television, games tables, and so on, in some cases, individual saunas, with swimming pool and dry ski-run, solarium, in the grounds; plus an up-graded hotel to serve gourmet food.



Résidence Vaugrenier, Côte d'Azur, where apartments are being sold on a timeshare and outright ownership basis. Photograph: Trevor Kenyon.

And it is this high standard of equipment and service, whether there is an actual hotel or not, that forms the basic concept of a successful timesharing project. It is essentially a management operation, just as a four or five star hotel is, with the World Property Timeshare Congress this year rightly maintaining: 'The question of long-term quality of management is of paramount importance'; while the major timesharing event Expo '81—Niagara in America, claimed management as 'one of the most critical elements of a successful timeshare project'.

Naturally maintenance and management have to be paid for (accommodation needs returning to impeccable order after each occupancy before the next arrival), and current costs average out about \$100 to \$150 dollars per year for each week of ownership. Not every developer goes out to sell all the weeks in a year, and at least a fortnight must be kept back for refurbishments and major repairs. The rate at which costs can increase is an uncertain factor, although most are geared to an index, and as a speaker at last year's annual conference of Britain's Incorporated Society of Valuers & Auctioneers, pointed out, maintenance charges were not to be regarded as a source of additional profits to the development management company. A detailed breakdown of charges should always be

examined, and any contract with the management company should also have some recourse built into it in case the company does not perform as it should do.

So, is sharing the best way to avoid the hassle of looking after a holiday home yourself? Potential buyers might consider buying a block of the best weeks in several projects, so making sure that you get the best of top-class vacation-homes around the world. Although you do not have to go to the same place each year, the majority of projects belong to either Resort Condominiums International, or Interval International, where a computer space-bank organises exchanges; and take some time to look at various places, speaking to existing owners and checking on quality. And above all, go to a lawyer who knows the regulations of the country you are buying in.

Enquiries for Timesharing world-wide, to Brian Waites, Resort Condominiums International, 24 Worple Road, London, S.W.19, England, who is also secretary of the British Property Time-Share Association, and RCI Europe S.A.M., 11 Avenue Saint-Michel, MC-Monte-Carlo, Principauté de Monaco, or Jose Cruz, Interval International, 7000 S.W. 62 Avenue, Suite 306, South Miami, Florida 33143, U.S.A., and 50 Pall Mall, London, S.W.1, their new UK headquarters.

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MIERIS (Frans Van)
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Panel. H. 33cm W. 26cm. Carved
giltwood frame.
Biblio: There is a painting of the same
subject by Frans Van Mieris in the
Schwerin Museum



GOYEN (Jan Van). A waterside fortress. Panel, monogrammed and dated 1644.
H. 44cm W. 66.5cm. Provenance: W. E. Biscoe (London) Agnew & Sons (London)
Fred Muller (Amsterdam). Biblio: H. de Groot No. 953. H. V. Beck, publish. Van
Genat and Co., Amsterdam 1973, Vol II, p. 301, No 660 (illustrated)

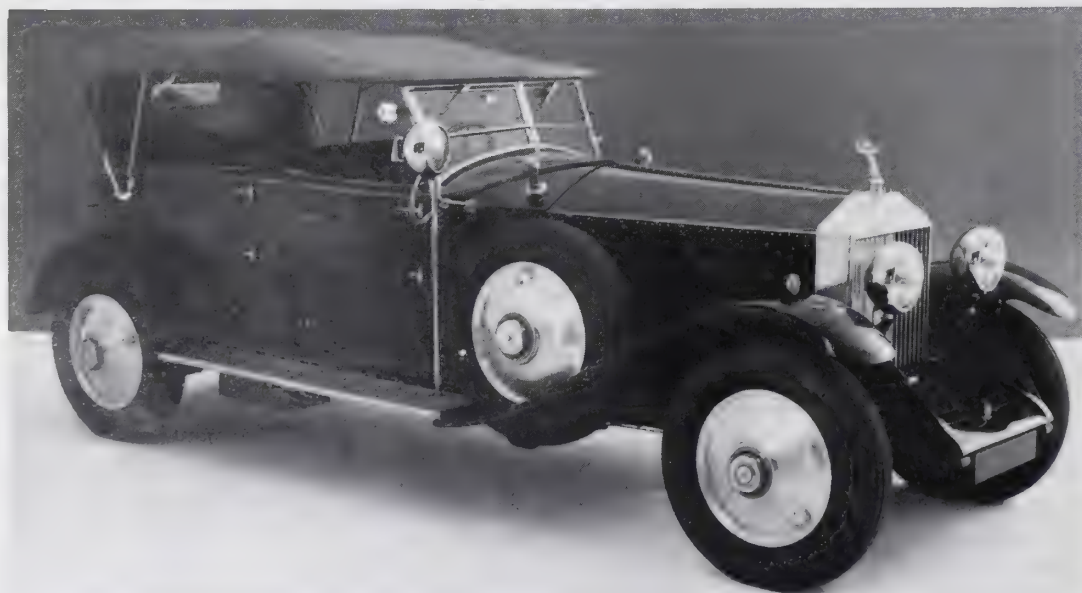
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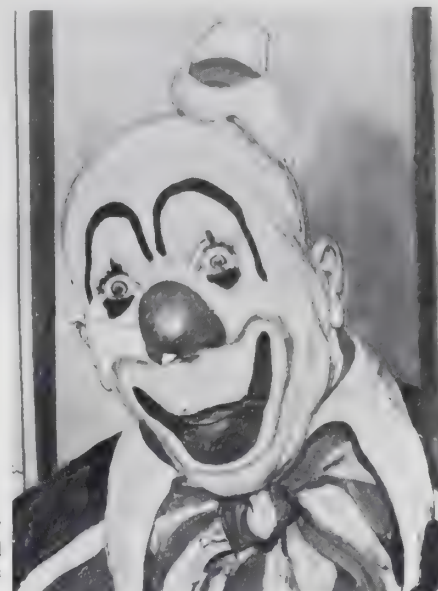
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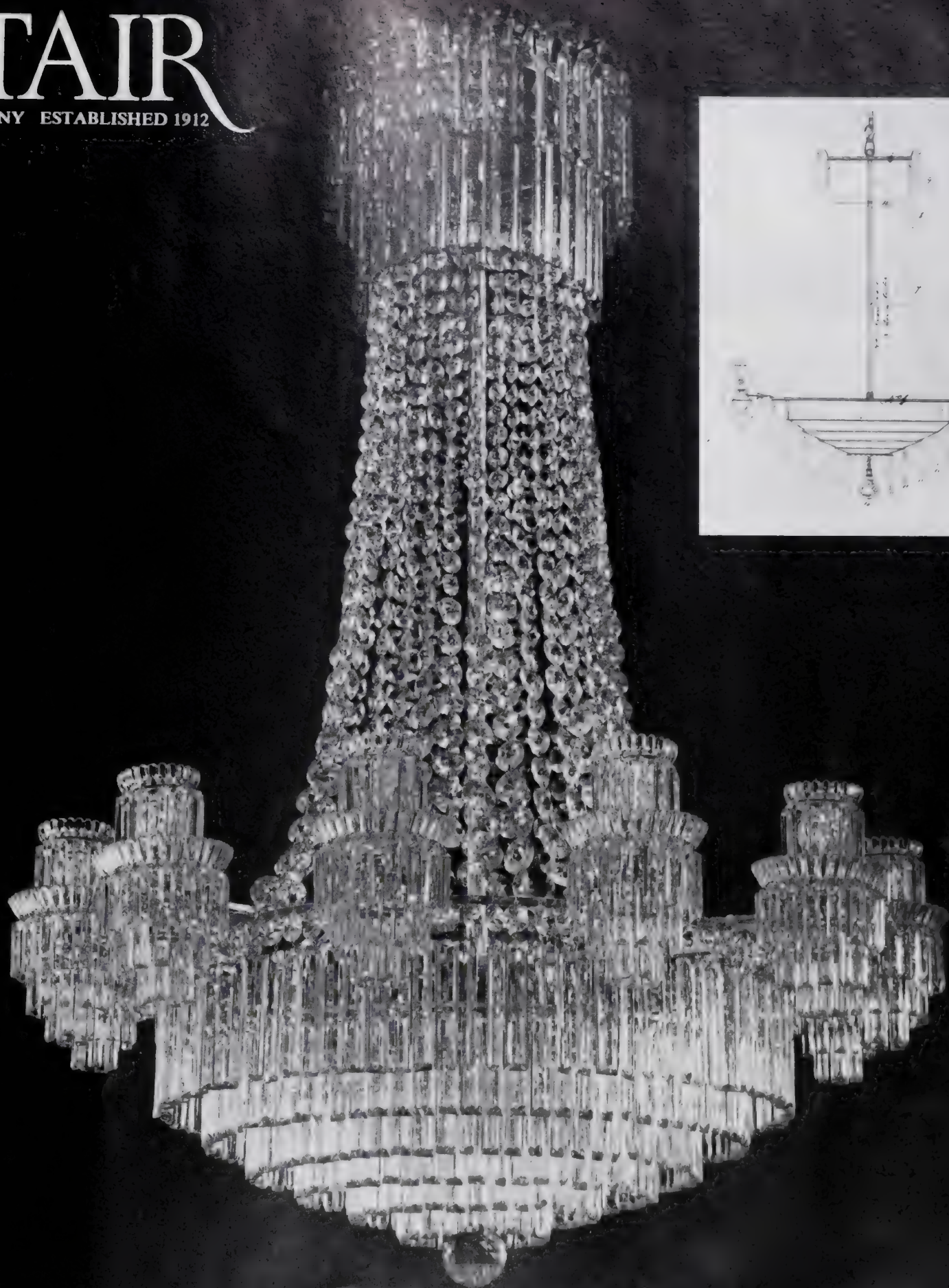
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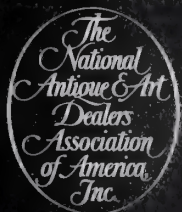
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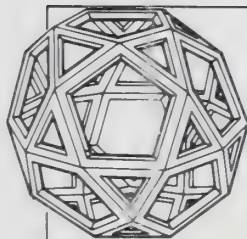
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Here are some of the highlights of recent and forthcoming issues. In January Alfreda Murck tells the story behind the design and construction of the Chinese garden court at the Metropolitan Museum of Art, to be opened to the public in the spring of 1981, and Marjorie Williams outlines 500 years of Korean painting from examples in the exhibition *5000 Years of Korean Art* currently touring the United States. James C.Y. Watt, Guest Curator of the exhibition *Chinese Jades from Han to Ch'ing* to be seen in Detroit, Seattle and Honolulu in 1981, selects

jades for the scholar's desk from the exhibition for the February issue. In March Valrae Reynolds introduces the reader to Tibetan costumes and textiles from the rich collection of Tibetan art at the Newark Museum, and Richard Kilburn discusses Chinese Transitional ceramics with numerous illustrations. The April and forthcoming issues will include 'Travelling the Tokaido with Hiroshige' by Stephen Addiss, and 'Eight Dynasties of Chinese Painting' by Janet Carpenter; Robert Mowry will profile the Chinese section of the Rockefeller Collection which will be installed in the new Asian House Gallery in New York in May.

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OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

Meninsky Exhibition

Dear Sir,

In your note in the October issue of *The Connoisseur* concerning the Meninsky Exhibition which opened at Blond Fine Art on 15th October, you quote me as saying 'but he was full of uncertainties about life which made him difficult to live with.' This last section, in italics, I have never said and I shall be very glad if you will kindly refute it in the next issue of *The Connoisseur*.

Nora Meninsky, London.

The Editor replies: We apologise to Mrs Meninsky for having misquoted her and are sorry for any distress this may have caused.

Biographies of Jacques Louis David

Dear Sir,

Whilst reading the Book Review in September's issue, I was delighted to note that a biography of Jacques Louis David has been written by Dr. Anita Brookner.

Neo-classical art, whether it be painting, sculpture or architecture is of considerable interest to me as I have made something of a hobby of the French Revolution and Empire. I hope you will not therefore, think that I am 'splitting hairs' when I say that your reviewer, Marc Jordan, is not entirely accurate when he says that this is the first critical biography of the artist.

There is another entitled *Death of the Hero* by Jack Lindsay published in 1960 by Studio Books. It is, in fact, a review of French painting from David to Delacroix but the emphasis is on the life and work of David with considerable space devoted to the discussion of his most important works.

However, I am most grateful to you for bringing this new publication to my attention — many thanks.

Anthony de la Poer, Ruislip, Middlesex

Back Issues for Sale

Dear Sir,

I have recently purchased two runs of back numbers of *The Connoisseur*. One run goes from the first issue to 1916. The other from the first issue until 1939. Apart from twelve missing copies they are unbroken runs.

Originally I had intended to sell these copies piecemeal, but during the long and nostalgic provoking task of stacking them into their consecutive months and years, it became more and more apparent to me that to split them up would be an act tantamount to sacrilege in the fine art world.

This change of mind came about because whilst sorting these magazines, and the job was long because of the urge to stop and read one or other of the compelling articles every few minutes, I reached the following conclusions.

The early *Connoisseur's* are packed with interesting and scholarly articles about fine art. Often these were written by an authority to clear up a single point of contention. To me these articles seemed an improvement on present day articles where a mass of information is presented, but no decisive conclusions are reached.

These two complete runs are a first class fine arts course; they are a history of trends in the fine art trade; and they form a reference for tracing provenance for works of art which have been advertised in *The Connoisseur* but have been subsequently unrecognised.

Should any of your readers, libraries or universities, have an interest in these complete runs, I would be pleased to let them have further details.

W. L. Harbord, 195 Norwood Road,
London SE24.

New Tile Society

Dear Sir,

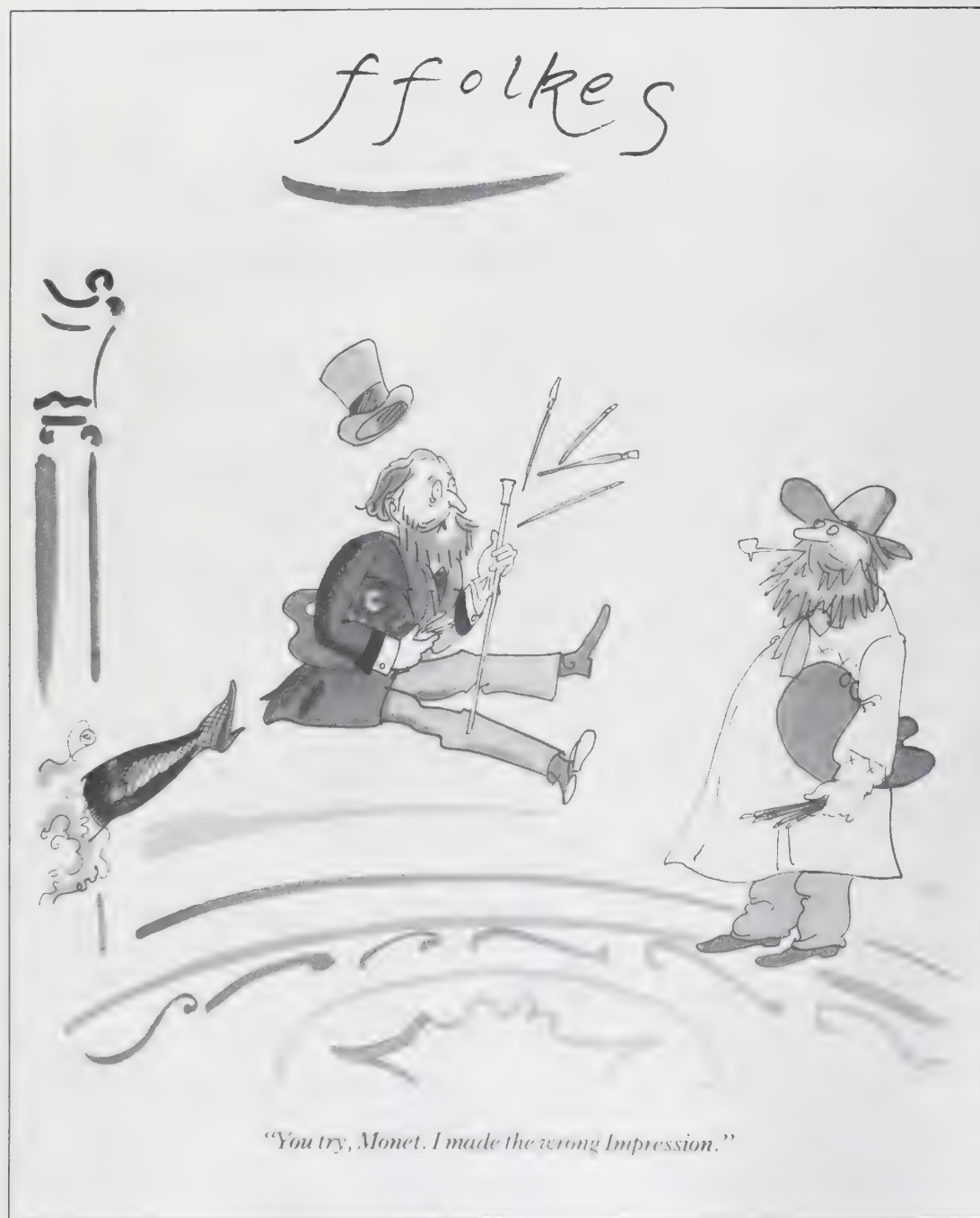
Those readers who have enjoyed the article about the Victorian tile panels in public houses in this issue of *The Connoisseur* (*The Decorative Spirit*, page 272), may like to know that a new Society has recently been formed to cater for this interest.

The Tiles & Architectural Ceramics Society will serve the collector, the historian, the craftsman and the conservator interested in any decorative ceramics of any period relating to buildings. Members will receive a regular bulletin and an annual journal, and will be able to join a variety of conferences, lecture programmes and tours.

In the near future the society will be organising a series of six lectures by well-known specialists on the history of tiles and tile collecting, from the Middle Ages to the present day. These will be held in London during January and February 1982.

Details of these lectures, and of the Society can be obtained from the Secretary, Ironbridge Gorge Museum, Ironbridge, Telford, Shropshire, England. Members are welcome from any part of the world.

Louise Irvine, London



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A detailed oil painting of a woman, Mrs. James Russell, seated in a blue upholstered chair. She is wearing a white lace-trimmed dress with a large white bow at the waist and a white lace headpiece. Her hands are resting on her lap, holding a small book. The background is dark and indistinct.

Kennedy Galleries

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JOHN SINGLETON COPLEY
Portrait of Mrs. James Russell
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